

The School Arts Magazine

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No. 7

Correlation, the Playground of Art

ELISE REID BOYLSTON

LIKE unto a great playground, with all its enticing possibilities and fascinating surprises at every turn, is art in the schoolroom. Into what delightful fields of imagination may we roam at will and build again with our humble clay the castles of bygone days, and with crayons and scissors bring once more to life King John still signing the Magna Charta; or perchance, if fancy wills, the immortal Fujiyama, its snow-crowned peak forevermore engraved—a jewel of knowledge—on the youthful mind that re-created it.

Ah, boundless are the wonderful possibilities of this prolific subject. Art, correlated with every study in the curriculum! Geography, history, literature, music, even physical training, go hand in hand with it; and like a microscope, it enlarges their details, clarifies the vision, and stamps indelibly the picture on the pupil's mind.

It was my privilege this summer to hear an after-dinner speech made to an art-student body by one of the best known educators of the country. "If you correlate," he said, "you are doing much toward solving the problem of living. There is art in letter writing as surely as in the greatest picture that has been painted. Every piece of written work should be artistically sound as well as grammatically correct, making each

manuscript a pleasing piece of design and a picture good to look upon. Music has moved men to action, and every period in history has had its accompanying emotions expressed in song and story. Go to the history class and show were it dovetails. Find its echoing theme in the art class, expressed in speech of tool and addressed to the eye. Make of it a humorous whole; for the problem of life is, after all, human adjustment."

In our quest for good citizenship, we encounter a "Better English" week, or a Boy Scout drive. Posters, attractively colored and lettered by the pupils bring the matter, not only to the attention of the masses, but to the designer himself. Perhaps, it is a class who habitually omits "have" when using "seen" or "taken." Why not let them cut the letters freehand, mount the words together, and take them home to show mother what they have learned, with the suggestion that the posters are nice enough to be hung in a conspicuous place. No doubt there is, that mother will be proud of her offspring's handiwork, and soon she too has accepted the challenge and become a follower of the banner of "Better English."

Then comes the theme—in the first grade a "story" consisting of one sentence perhaps. A few snips of the

scissors and we have Chicken Little or the Three Bears, so true to life that the make-believe incident becomes a real experience, and special effort is exerted to make the story worthy of its characters. I have taught English Composition from the first through the eighth grades with gratifying results. Always the classes came to me with a marked distaste for writing. They had nothing to say and no inclination to find out. Then it was that Art correlation came to my aid, and soon the folder of stories, illustrated as the whim of the author dictated, and written carefully enough to make the pages comely became a thing of beauty, and authorship a joy forever.

Perhaps, of all the studies, history and geography lend themselves most graciously to correlation. On every side is found a vital need of the brush and pencil to clarify and crystallize the ideas. Endless are the problems which we may use, and what a boon is the sandtable as a stage-setting! Suppose we are planning a scene from Hiawatha for the second grade. We may introduce the circle-finder in making the tents. Nokomis and Hiawatha may be cut from paper or constructed of wire and a bit of cotton, and dressed in binary colors. Canoes, cut on the fold, are fitted with paddles, paper trees are easily wound, and the animals and birds modeled from clay or cut to stand, complete an interesting lesson on Indian life.

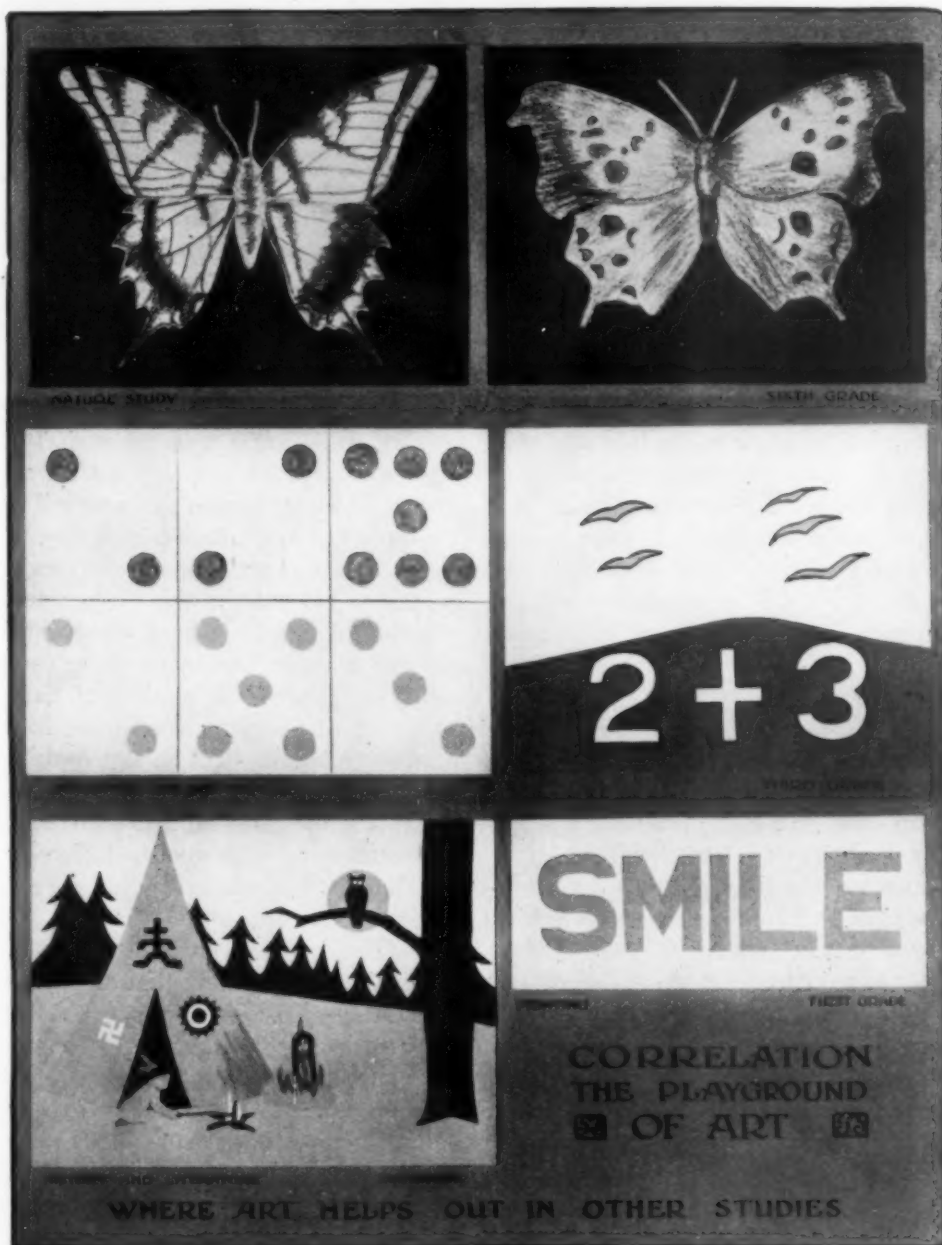
Japan also offers lures to the third grade in the shape of adorable "ladies" cut and decorated with crayons and paints, colorful fans, parasols, and lanterns in primaries, binaries, tints and neutrals. A cardboard theatre can

easily be made and the stage-setting supplied by the children as they learn the different wonders of Japan. Booklets sewed with Japanese stitching may be filled with pictures collected from magazines, with an explanatory paragraph opposite each to make clear the picture in a few words.

Folding landscapes, fascinating in their movable ability, transport us across the seas wherever we will, posters bid us remember the glories that were Rome; and the plastic clay reminds us that our ancestors, the Caveman, used rude weapons; but perhaps one of our most successful problems is the "history doll." From the fifth through the eighth grades, this may be used with pleasing results. Each pupil cuts his own doll, either from a pattern or preferably freehand. This is laid on drawing paper, and with an open history before him, he reproduces the costume, traces the head, feet and hands from the pattern, and colors the finished outline as nearly as possible to represent the character under consideration.

If the lesson for the day is a study of Vikings, and half the class be allowed to make and cut them while the others discuss the lesson, it will be of infinite value in impressing the Norse dress and character when they are later put up for inspection and criticism.

I wonder how many High School teachers are familiar with the lantern slides which are lent by the Chicago Art Institute for a small sum, or with the children's bulletins issued by the Metropolitan Museum. These are a valuable aid in the correlation of art with history or English; pictures of India, Egypt, examples of decorative trees, the vine in early Christian art, etc.



IN THE STUDY OF BOTANY, WRITING, ARITHMETIC AND HISTORY SUCH PROJECTS AS THOSE ABOVE FORM A SPLENDID METHOD OF VISUAL EDUCATION. MADE UNDER SUPERVISION OF ELISE REID BOYLSTON

The School Arts Magazine Alphabeticon, March 1922

And then comes the delightful question of dress design—a subject which has its rightful place in every grade. Why let the delineators plan our costumes when we know far better what style increases our charms and hides our defects? Why not design our dresses in the art class, make them in the sewing class, and wear them in the life class? At the Industrial Art School in Chicago, this summer were shown adorable dresses made by third grade children. They were cut from sea-island, a fabric which is strong, attractive, and sells for only ten cents a yard; made simply and artistically, and adorned with designs worked in wool. If we planned our costumes as carefully as we do our vacations, what a well dressed nation we should be; and instead of the caricatures we sometimes make of ourselves, each of us would become indeed a beauteous thing—a living picture.

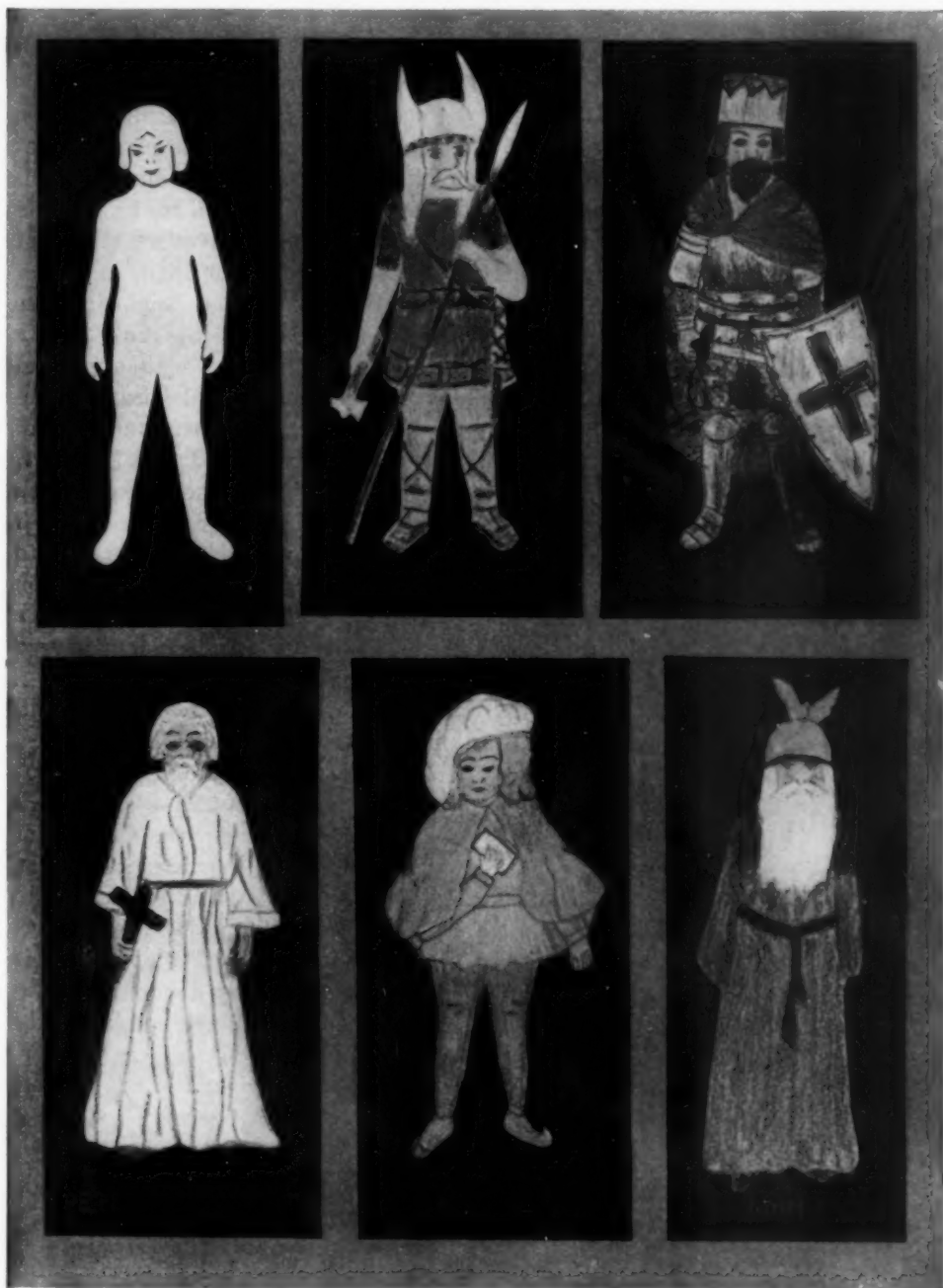
With springtime come the butterflies. If you have been gathering cocoons during your winter rambles and have hung them in a sunny window, a whole cloud of jeweled thoughts may greet you some fine May morning. Then is the ideal time for an elementary science lesson. Find pictures of your visitors and learn their names. Then, when still too damp and weak to fly, they tarry a bit, large freehand cuttings can be made on folded paper. If the spread of the wings be about six inches, they are extremely effective when colored. Next, all the butterflies of the state may be looked up and copied as accurately as possible for the correct form and coloring. With these mounted on a neutral paper a foot wide and stretched above the blackboard, the instant recognition of the real specimen, when met, will be a

matter of course. From this, it is easy to use the butterfly in design; perhaps cutting from the triangle and applying the motif in a surface pattern or as a decoration for May baskets and candy boxes.

Birds may also be studied in this way, and if their songs be correlated with the music lessons, our feathered friends will become, not targets for brickbats, but loved ones to be protected. And don't you yourself think you'd know a frog much more intimately if you studied a real, warty specimen and modeled him in clay while another member of the class rehearsed his habits, than if you just retold his life-history half-heartedly? Or suppose you'd hitched your lesson-wagon to a star and wanted everybody concerned to find the Big Dipper and Polaris. Wouldn't it be a worthwhile piece of visualization to have the constellation punched in a piece of dark blue construction paper and hung in a window to let the light shine through? Next day the North Star might be made in another sheet and hung in an adjoining window by one who had already located it by the pointers. And they'd never forget it, oh, no!

The clock problem given on page 388 is excellent for teaching time as well as arithmetic. Fractions using the quarter and half-hours, belong rightly to the second grade, and so interesting do the children find the problem that they literally devour the necessary knowledge for the reward of taking the clock home.

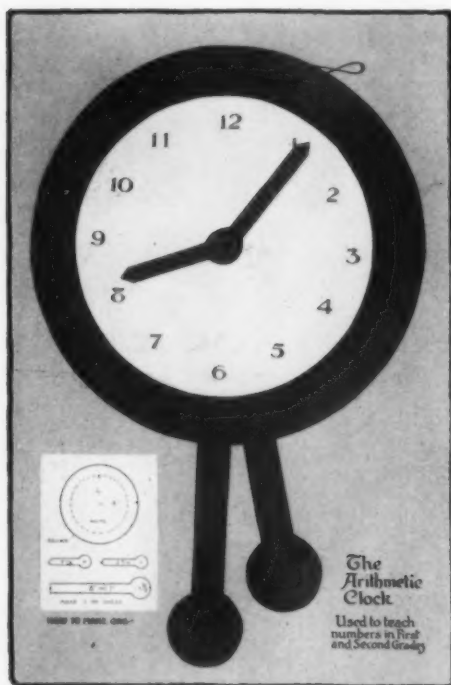
Flying birds are easy to cut and may be used to show the different combinations learned in the first grade and studied also as a color problem, using blue sky, white birds and gray ground; or neutral gray sky, white or black back-



A GOOD IDEA IN THE STUDY OF COSTUMES, THAT IS BOTH PRACTICAL AND OF UNUSUAL INTEREST HAS BEEN PROVEN BY MISS BOYLSTON IN HER WORK

The School Arts Magazine Alphabeticon, March 1922

ground, and a primary for the birds. Numbers cut freehand are used below. Whole borders of chickens in number combinations add a bright spot to the unused top of the blackboard. Two fluffy yellow chicks, pulling against a worm in the mouth of another, make the combination three. Four others eating, and another two running toward them make six. These are easy to cut if made on the fold.




Music is chiefly emotional and moods take possession of us. We dance with our feet; why not with our hands? The orchestra leader beats time and makes a pattern. Unlike in form are the lines made by the funeral dirge and a triumphal march. Many well known pictures may be shown the advanced class and the pattern drawn for them to music. In this way they get an insight into the emotional side of the picture. Have you ever listened to Chopin's Funeral Dirge while you traced the heavy downward strokes in the masts and lines of "The Tremereare" by Turner? There, too, in both is the minor theme which gives intention to the whole. So, if music be played and the class told to register their impressions freely on paper,—just to let the hand dance with the music, the pattern of each and every member will have something in common. An interesting experiment in an advanced class, very.


Dramatic poetry is being worked out in batik by our most up-to-date High Schools; posters become a motivation for figure and object drawing; and birds, animals and flowers find fulfillment in design; all of which goes to prove how vital is Art in the schoolroom, and how it reaches out into every department.

Yes, open your playground. Study its possibilities and surprises. Correlate; save time; visualize.

**QUARTER SHEET
DIVIDED IN FOUR**



FLOWER FOLDED




For Second Grade

10" 9"

CUT	OFF

MEASUREMENTS
"BUILDING BLOCKS"

For First Grade



Book with Color Flowers

PATTERN FOR COLORED BUILDING BLOCKS

VIOLET			
ORANGE	BLUE	RED	YELLOW
GREEN			

12" 8"

CUT	RED	CUT
YELLOW		

OUTSIDE

12" 8"

CUT		CUT
	BLUE	


INSIDE

**SOME UNIQUE PROJECTS ·
COLOR STUDY
FOR THE GRADES**

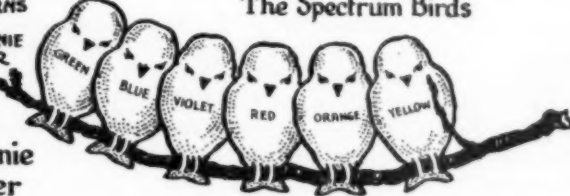
PATTERNS FOR BROWNIE FOLDER

The Brownie Folder


IN THE CENTER OUTSIDE DRAW A CIRCLE WITH A MILK BOTTLE TOP. ADD THE CAP AND CUT OUT. BY FOLDING - THE PRIMARIES, SECONDARIES, TINTS OR SHADES OF A COLOR ARE ALL EASILY SHOWN.




The Spectrum Birds




For Third Grade




THE BIRD



For Fourth Grade



For Third Grade



A PAGE OF FOUR SIMPLE AND EFFECTIVE PROBLEMS IN THE STUDY OF COLOR.
A SERIES PLANNED UNDER THE DIRECTION OF ELISE REID BOYLSTON

The School Arts Magazine Alphabeticon, March 1922

EXPLANATION OF THE ILLUSTRATIONS

FIRST GRADE—COLOR

When the baby first-grader comes to us, his hands are too awkward to attempt cutting until he has gained a bit of confidence, and just here is the place for tearing, and at the same time learning the primary colors. The decorative flowers make a valuable and satisfactory problem as they turn out well, no matter how crudely they are made, and this establishes the confidence necessary to the beginner, for he finds he has made something pretty "the first try."

The initial step is learning to tear the flowers. A quarter sheet of manila paper is divided in four, and from one piece an ellipse is torn, as large and smoothly as possible, keeping the thumbs together and working carefully around the paper. This is folded in the middle and a "bite" taken out. When opened, it is found to be a flower form, and although each flower may vary in size and shape, they are all pretty and the variety is pleasing.

During the next lesson, we tear the quarter-sheet as before. Three pieces we color red, yellow, and blue, keeping the strokes even. We review the previous lesson by tearing the extra piece; then we get to the real fun by tearing the colored flowers.

Arrangement is introduced by placing one flower in the middle of the desk; another is laid over one corner; and a third covers a corner of each. These are pasted together by lifting an edge and touching a bit of paste to each. The unit is then laid just above the center of a folded sheet of colored construction paper, another sheet placed inside on which red, yellow and blue articles or pictures brought from home are pasted, and the whole tied together, making the simplest form of a booklet. When these are completed and hung in a row "for company to see because they are so nicely made and so neatly pasted" the foundations are laid for an enthusiastic response whenever we say, "Let's take out our crayons. We're going to make something pretty!"

SECOND GRADE—COLOR

What does a second-grader adore more than building blocks, especially the boys! These

blocks were made from a sheet of manila paper 9" x 10". One-inch was folded back on the end, leaving a 9" square which was divided into sixteen squares. It was then cut, colored, and pasted. When finished, each child brought his blocks to the front, adding his share to the house, tower, or any delightful building which had previously been decided upon. The color preferred by the class was obtained by turning that side outward.

Next day the blocks became objects for the arithmetic lesson. All the simple combinations were visualized through them. Later they were made the subject of the language lesson by having the pupils tell what had been done with them, and altogether they became so useful that they were literally worn out.

THIRD GRADE—COLOR

Oh, but our spectrum birdies caused a gasp of delight when they were announced as the color problem for the third grade; only this was a "reward" for something particularly well done the day before. I have found that anything called a prize gives added pleasure to the children, and we make our problems so interesting that we can use most of them in this way.

A quarter-sheet of manila paper was used for four birds. First we learned to cut the outline freehand. Then six duplicates were cut from the manila or white paper, using the patterns they had made. For the back, we used a triangle drawn just below the neck on the fold, and the eyes were made to slant upward toward the neck. The tail was folded back and the feet cut. Then the birds were slipped on a small twig in their order of color.

Isn't this a cunning way of remembering the spectrum hues?

FOURTH GRADE—COLOR

For the fourth grade, the brownie folder is a joy to make. It is a rectangle 8" x 12", folded and colored as shown in the illustration. On the outside, draw a circle with milk-bottle top. Add the cap, draw in the face, and cut out the cap. When folded in different ways, various colors show in the cap. Primaries, binaries, or tints and shades of a color may be used.

"The Old Order Changeth"

LOUISE D. TESSIN

ART has existed from the very beginning of things. It was the first means, and at one time, the only method of recording facts. The battle, the victory, the hunt, and such illustrations as picture in a simple way the legends and history of the earliest people are made known to the modern age, only through the crude carvings on stone, now being excavated, and dating back thousands of years.

It was in the form of stone carving at first. Later, color was discovered, until today it has developed to such dimensions that it is carried out in countless ways and mediums. There is a constant change taking place, and a greater variety of methods developing all the time.

While there is much to be said about the history and development of art of the past, let us reflect upon just one particular line of art, namely, the art as a subject taught in our public schools.

How shall we determine upon a complete education in art in school?

A well rounded education back in the eighteenth century was a fixed matter. It required a certain amount of Latin, of Greek, mathematics, a dash of Hebrew, and a drop of philosophy, the mixture being as rigid as to formula as a mint julep. The youth who swallowed this educational concoction was educated.

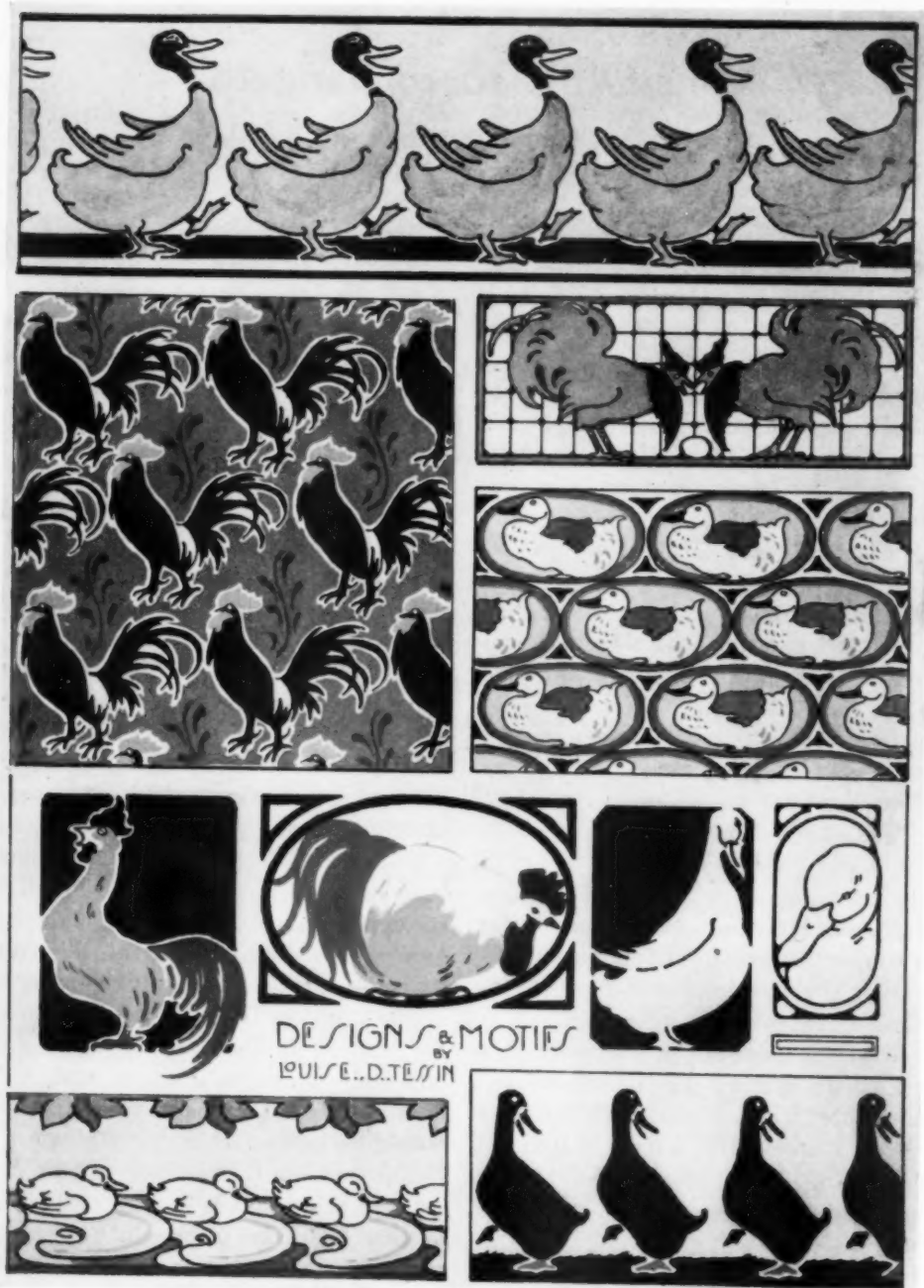
The years that followed brought forth the elective system, the educational dynamite, which forced old standards

to tumble, and opened the road for vast expansion. It added new subjects for study, made a course a matter of choice, and while it broadened the field of education for the scholar, it also offered the practical and working value of education.

Formerly, drawing and painting in the public schools were not given much time or attention. It was a subject for those few who perhaps had talent, and others whose hobby was painting and sketching. Nothing very definite ever was accomplished in an art class.

But the art education of today is no longer complete where scholars are offered a smattering of water color process, a bit of pencil technique, a few rules of perspective, which never go farther than just the theory, and where a little design based on one particular foundation is given a little time and consideration. Art education can no longer be a formula. It must be an influence and of practical value to a student, just as the other subjects that he studies in the schools. The art education must be for use and not adornment only, and must prove to be a tool in his hands rather than a plume.

The problem then is, how to plan an art education that is a vital part of a system that makes men useful. It must prepare to make life more complete from an appreciative standpoint of good taste in all that surrounds us. It must develop aesthetic culture and accurate

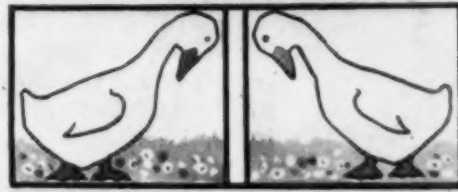


SOME DECORATIVE MOTIFS EASILY ADAPTED TO VARIOUS HANDICRAFTS

The School Arts Magazine Alphabeticon, March 1922



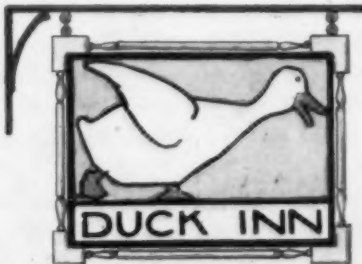
DESIGN ON CHAIRS
BENCHES & TABLES
5 x 4 INCHES



DESIGN FOR PANEL
ABOVE MIRROR.
 $1\frac{1}{2} \times 3$ FEET



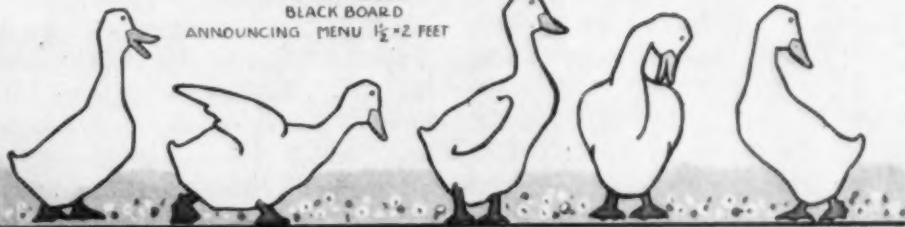
DESIGN FOR CENTER
OF WALL PANELS
10 x 10 INCHES



DESIGN OF SIGN TO HANG
OUTSIDE OF DOOR.
2 x $1\frac{1}{2}$ FEET



DESIGN IN
PANEL ABOVE
BLACK BOARD
ANNOUNCING MENU $1\frac{1}{2} \times 2$ FEET



INTERIOR DECORATION PROBLEM FOR AN ART CLASS



BORDER FOR WALLS ABOVE PANELS 10 INCHES HIGH

LOUISE D. TESSIN

IDEAS WORKED OUT BY STUDENTS FOR THE DECORATION OF A LUNCH
ROOM, NAPA UNION HIGH SCHOOL. LOUISE D. TESSIN, INSTRUCTOR

The School Arts Magazine Alphabeticon, March 1922



WORK OF THE NIGHT CLASSES IN
NORMAL ART AND HANDICRAFTS

observation. It must teach industry, and to teach work it must produce results.

Our world today is a busy one, and the student who wants to get to the top will no longer spend a semester or even a part of a one, if he is taking his education earnestly, in studying a subject that bears no practical returns. It must then be for us to prove its practical value.

In recent years, the art course has arisen from its almost dormant condition and begun to display its importance in line with other studies. It has proven a great helping hand, a kind of connecting link that binds all subjects to it and makes every study at school the more interesting and valuable.

There are many methods upon which art is taught. The underlying idea of

any plan should be co-operation, the teaching of work with the best practical application in mind, and the striving to correlate the work with classes, activities and the business in the community about.

Plan the lessons for the term under well grouped general headings. Then with each problem, seek a direct application. The application is generally known as handicrafts. In many instances, art courses have swung too much to creative work and lost the value of fundamental principles, but to combine some problem in handicrafts with each lesson is to bring home the reason for the study and its consistent value.

It is of great satisfaction to both teacher and student when queries as "What is this good for?" or "Why do I have to do that?" are never heard.

All phases of art are so closely interwoven with each other and with all else we find in daily life, that teaching under co-operative principles should not be difficult. Reflect upon the innumerable lines of industry and walks in the business world, that require the skillful hand and inventive mind of an artist to make them possible. These must be pointed out to the student and perhaps questions asked for ideas and ways he might suggest himself for practically applying the problem in hand. With a feeling of satisfaction he will then enter into the work and though perhaps he does not ever intend to make art his profession, he will at the end of the course have acquired such knowledge of the work as to understand what is good and poor in art, appreciate the best there is and relate his study to his later activities.

A school and all its classes must have the interest of the community behind it to make it an institution that produces valuable material, that is, keen, active boys and girls. There is much to be gained by interesting your home town in your school. It is hard to realize how little the average citizen knows about the activities and accomplishments of the school. Too often the students and parents fail to have that mutual interest that tends toward better education. One way of reaching the people is through the season bazaars and end of the term exhibits which show in a general way the nature of the work and amount accomplished. Monotony should never exist in an art class. Certain problems are repeated year after year with few alterations and changes, but so many new problems are suggested with the changing times that material can always be fresh and original.

The art instruction at the Napa Union High School, in Napa, California, based on the correlative idea, has produced splendid results. The students in each class realize the influence of their art work in connection with their other problems, and instructors tell in pleased tones of the influence they recognize in their class results.

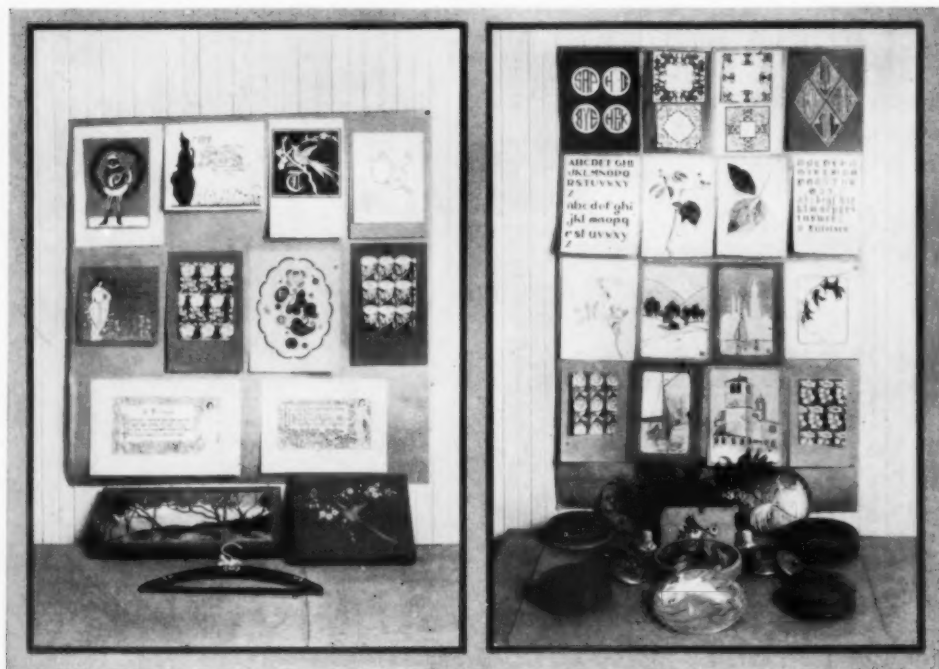
The countrysides of this small valley are most picturesque, lined with fine orchards, vineyards, and farms of all kinds. Consequently, being an agricultural community, the school possesses an active "Agricultural Club." All that tends to further the interest of the younger generation to stay on the farm and improve the same is sought. Competitions in corn, poultry and pig raising are planned and fine displays of the same arranged.



On each small or large farm where an enthusiastic contestant lives, he makes known his agricultural interests by placing a sign to that effect in the most conspicuous place on the farm along the road. These signs were painted in the art department by the contestants themselves. All signs were uniform, and alike in color and lettering. It created an enthusiasm and pride in their own work, and that is an accomplishment in itself.

In connection with beautifying the new highways—a task that the members of the local Chambers of Commerce had taken up—the art classes planned some very attractive road signs. Such problems embody the instruction given in correct lettering and design rules.

"The Little Players' Club," a well organized group of people in the community, offered such students membership as could paint scenery.



SOME OF THE WORK DONE BY THE NIGHT SCHOOL NORMAL CLASSES

When the community calls upon the students for assistance, asks them to take part in local activities and recognizes them as a factor that helps to make up the business world, it instills within them a finer enthusiasm in their school work, and convinces them that they are of a real practical value in business life.

Correlating art work with other school studies is an easy and most gratifying task. Many a quotation from English, when well lettered and illuminated makes a handsome picture framed.

The maps in the history department, the charts in the debating classes and the illustrations for chemistry, physics, botany and zoology notebooks are all ready to welcome assistance from the art department.

The manual training shops and the domestic science classes relate the influence they receive. All the illustrations for the school annual find birth in the art classes.

And with all that is accomplished in connection with other classes, the greater part of the work influences the home, perhaps. The application of many problems requires a knowledge of various materials at times, and every teacher should be acquainted with the same and teach the processes intelligently.

With the completion of the new Union High School, the art class as a whole will interior decorate the student's cafeteria, carrying out the idea of "Duck Inn," as illustrated.

The night school classes have proven

an unusual success in all subjects taught, giving the older people of the community an opportunity to learn that which the schools of a few years ago failed to offer. To teachers of rural schools, whose time is so closely divided among eight grades, and who find it almost impossible to devote many spare moments to planning new problems in art, the night school classes offered a splendid normal art training course.

The applications of art study in the public schools are too many to enumerate. Art is highly essential to every general education, and because every study must be practical today, so art



must also. It is a study that every vocation turns to for assistance. It aids the progress of every industry, and so it should be taught to be a lending hand in the round of practical education and industrial and commercial life.

The School Play as a Correlation Project

The Lux School of Industrial Training, San Francisco, Cal., sends us three interesting pictures illustrative of splendid student activity correlation.

The Indian Legend of the school flower (The Matilija Poppy) was dramatized by the English classes, the physical training department devised appropriate dances, the drawing department designed the costumes and the stage setting, and the sewing and

millinery classes made the costumes and head-dresses. The students had entire charge of the program, receiving and ushering guests, etc., as part of their social training.

Such productions not only help the student to appreciate departments with which he may be taking no work, but they also have the effect of establishing a better unity throughout the school as a whole.



A Correlation in Color

DECORATIVE COLOR FOR DECORATIVE LANDSCAPES

PEDRO J. LEMOS

FOR a number of years we considered decorative design the mere scattering of very natural nature forms over a given space as good design. We stepped over hugeroses and life-like animals that greeted us from rugs and we unconsciously dodged hanging grapes and flying birds that appeared to reach out for us from wall-papers. It is very well accepted now that such decorations are monstrosities, and while many people who decorated or purchased violet sprays and forget-me-nots in photographic arrangements on china are evolving through a peculiar semi-conventional design stage, there is every evidence that they are headed for a good and chaste use of nature forms for applied purposes.

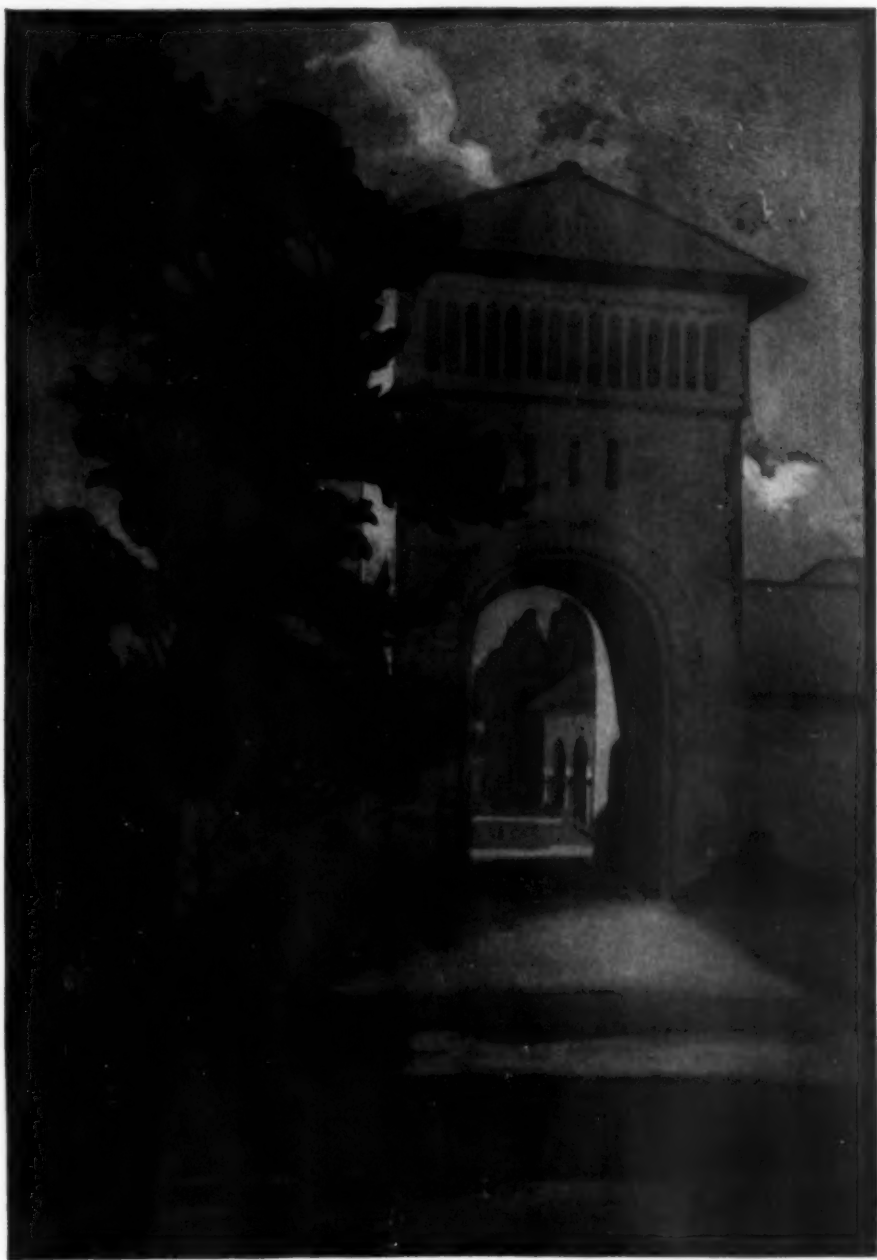
A large number of students willingly choose the use of abstract forms from nature for use in decoration, but a great percentage still cling to the use of natural color and shading or life-like modeling when filling in such abstract forms. There is really no reason why when the form has been conventionalized, the perfect unity of harmony should not proceed in the process of interpreting a nature form for applied use by also conventionalizing or fitting the color scheme to the utilitarian use of the object.

Certainly, many objects in Nature's large kingdom are used symbolically in many ways with mankind's religion, business and other channels of life; in

order to make them more fitting the color should be changed to harmonize with the symbol.

Color has many symbolical meanings and influences and the student who knows these can better fit his designs if the color also speaks its language as well as the form. It is true, of course, that colors in different parts of the world speak to humanity in different terms and that these terms often appear contradictory. Probably to some, the use of color would appear as conflicting as it did to the small boy who was told by his Sunday School teacher that white was the sign of joy and that the bride used it on her marriage day as that day was the most joyous day of her life. Immediately the little fellow piped up, "Please, sir, why do the men all wear black?"

Nevertheless, we associate color with certain conditions and feelings and even in the use of landscapes for decorative uses, we should be able to adapt certain color trends and harmonies to unite the decorative landscape, whether it be stained glass, a mural, poster, or book cover, so that the harmony will be pleasing, though the color may have no connection with the original natural coloring. It requires as much readaption and relating of a landscape to its design purpose as any other use of nature forms and the color of the subject should receive as much attention as any other part of it.



A STANFORD TOWER

A COMPLEMENTARY COLOR SCHEME IN VIOLET AND YELLOW. THE RED OF THE TILE ROOFS IS BALANCED BY THE GREEN FOLIAGE. IN THIS WAY A MAJOR AND A MINOR COMPLEMENTARY HARMONY EXISTS.





SUNSET PINES

A DECORATIVE LANDSCAPE WITH DOUBLE COMPLEMENTARY COLOR HARMONY. THE GENERAL BLUE VIOLET TONE BEING BALANCED BY THE CONCENTRATED ORANGE AND YELLOW DISTANCE



We find that those artists' work that we most enjoy in color, such as Maxfield Parrish, Edmund Dulac, Wyeth, Jules Guerin and others are based upon a color harmony, independent of any realistic color idea that the usual artist would choose, but which after all clothes the picture in color poetry and creates a color song for the observer's eye that surpasses natural color effect.

It must be remembered that Nature portrays every scene at some hour of the day or night with its turn of shimmering light or sunset glow that can create a thing of beauty out of the sordid, uninteresting object. I have seen the ugly fence and dilapidated shack take on new interest with the enchantment of night and the ugly street with still uglier poles and wires appear as appealingly silhouetted as the prints from Hiroshige when the veil of fog dropped upon them.

The successful artist is he who includes the "light that never was" and who speaks through his picture to the observer the subtle poetry of color and form that Nature only reveals to her own. This, I believe, to be the achievement of those artists whose paintings have appealed so nationally to all people whether in humble homes or those of great wealth.

And in their work we find on interpreting their color that each has its pleasure-giving quality through a pleasing color harmony. One picture may be in monochromatic harmony, another in analogous harmony, or in complementary harmony by domination, but it is evident that the harmony has not been secured accidentally. The artist, either through a color sense or by adherence to color harmony rules, has as

definitely secured a harmony of color as the master musician does when he selects accompanying chords from his keyboard.

Correlation in color requires a good knowledge of what colors will do to each other when associated together and a knowledge of what proportion of colors should be used, once the harmonizing hues are selected.

As a first step in correlation of colors with decorative landscapes, let us review the four color prints herewith shown in black and white, with the color notations given. We find that Dulac's picture is a scheme of green-yellow with some secondary parts in blue-green. Now to harmonize or complement the green-yellow the old man's robe is in red-violet which produces a pleasing harmony of color. The hilltops in the distance are green-blue (bluer than the blue-green parts) and so the cap on the figure has been made an orange-red. Every color note has been placed with a definite purpose as a part of the color harmony.

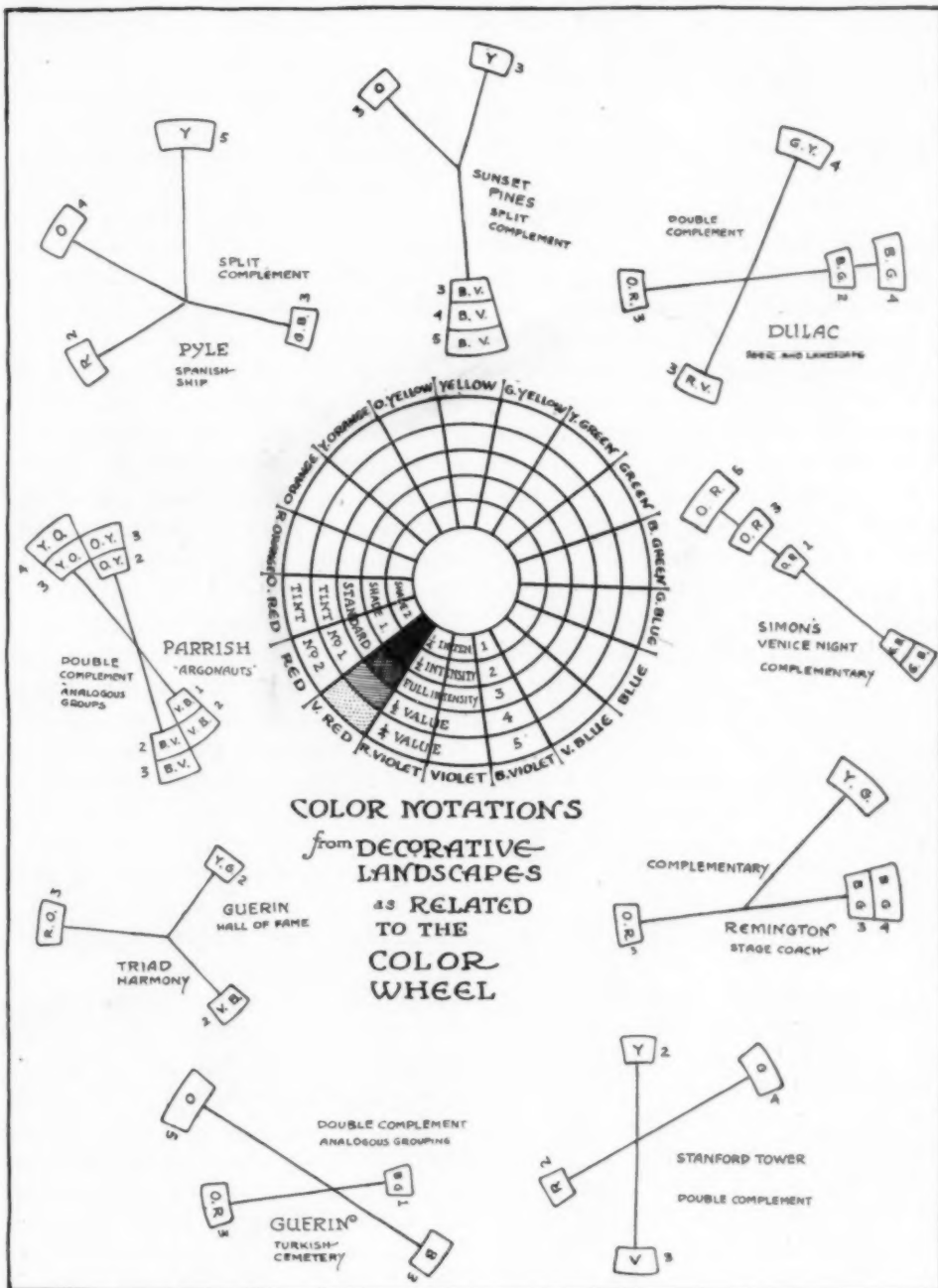
In the one of the Spanish galleon we find that the colors in the lower half of the picture complement the colors in the upper half. A few orange-red notes, rather intense in hue, such as the pirate's head-dress and the figure painted on the rear of the ship, are balanced by the blue-green wave between the pirate boat and the ship.

Jules Guerin has used orange-red and a blue-green in his trees. Two complements within his tree space. His water is a blue, his hills just above are orange. A few blue notes, a grayed violet sky, with gray-violet foreground parts to neutralize the brilliant parts, completes a pleasing picture.



A SYSTEMATIC COLOR HARMONY IS PLANNED BY THE AUTHORS OF THE FINE
COLOR SUBJECTS THAT ILLUSTRATE OUR MAGAZINES AND PUBLICATIONS

The School Arts Magazine Alphabeticon, March 1922



A COLOR WHEEL SHOWING THE STANDARD COLORS. TWO VALUES AND TWO INTENSITIES CAN BE MADE WITH CUT PAPERS OR WITH PAINT, AND WILL DO MUCH TOWARD ESTABLISHING A GOOD COLOR KNOWLEDGE FOR THE STUDENT

The School Arts Magazine Alphabeticon, March 1922

In Maxfield Parrish's picture of the Argonauts in Quest of the Golden Fleece, we find varying values and intensities of blue and blue-violet balanced in the upper part of the picture by orange and orange-yellow portions.

We could go over hundreds of prints in this way and find that the harmonies are pleasing because they conform to Nature's rules for color harmonies.

Harmonies may be produced occasionally by accident, but a better way is to do it intelligently such as has been done by the artists whose work comes to us in good color prints.

A small spot of color often creates interest in an entire picture. In a print of the Hall of Fame, University of the City of New York, by Jules Guerin, we find that the whole subject is a violet blue-gray with the exception of the tall, slender trees which have a slight tone of green. Now these two tones would appear monotonous were it not for the single doorway showing a small spot of yellow-orange. This spot complements the violet-blue and harmonizes with the green-gray, causing the grays to vibrate with color.

A print from a color etching by Francois E. Simon, that excellent French color etcher, shows a Venetian waterway with buildings massed against the dark sky. The whole scene is one practically monochromatic harmony, blue-green in tone. The sky is blue-green, low in intensity, the water echoes the sky excepting that it is a little lighter value but less intense in hue. The buildings are more intense in hue but very light in value. Two lighted windows and one doorway aglow, three small spots are all that complement the blue-green of the entire picture, and the doorway is bright

in intensity to balance the great amount of low intensity color. Of the other spots of light, one is light in value, the other is very low in intensity, balancing the other values in the blue-green.

The subject of the Old Stage Coach by Remington, is one of the stage coach at night, silhouetted on the hillside, coming downward in deep shadow. The whole subject is in green-gray and is complemented with a red spot of light in each of the coach lamps and a second note of harmony by analogy in the yellow windows of the coach. An echo of the red shows slightly in the roadway. There you have a picture, simple in color, appearing brilliant in harmony, but after all secured by a fine balance of a few color spots.

You will find prints by Brangwyn and prints by Wyeth that are harmonious and songs of color because the whole picture is dominated by a glow of yellow or orange throughout every hue, excepting that here or there will be a slight blue or green note, perchance in the space between the clouds or a ripple in the water, but enough to create vibration in the color scheme. It will be a very profitable study for any student who wishes to secure a firm foothold in color to analyze color prints or paintings and to next take a single landscape subject and arrange it in the different harmonies. I know of really no better problem to create good correlation of color to a decorative landscape. It is easy enough to make up a color wheel or color chart, but another thing to apply it consistently and relate it to everything we apply color to. We have on one of these pages a color chart plan and I have selected from it a few of the schemes that can be applied to landscapes.

I also show two subjects in color to illustrate how I have made use of color harmonies in landscape work.

Artists feel too often that they are mechanical devices if they must give ear to the theory of color harmony or the rules of perspective, but there is absolutely no way of arriving anywhere in any subject worth while without knowing very fully its elementary governing principles. And there is no reason why a good knowledge of theory need hamper the artist in his application.

The teacher certainly can simplify the problem of securing a color harmony sense with her students by using the color wheel or color diagrams, having the students hold to the hues, values and intensities selected in the chart. To eliminate principles of harmony and endeavor to secure them on the run without any scheme of arrangement will result in an ultra-modern color scheme, or a riot of color that does not create pleasure.

Mary Studies Art

NELLIE L. FISCHER

MARY was studying art. She had talent. All her former teachers had admired her drawings and regretted that no good course in drawing was offered in her home school. So Mary's parents sent her to one of the best High Schools in a nearby city, to make a special study of drawing.

Of course, Mary must be well dressed. Aren't people mostly judged by their personal appearance? Mary wanted to make a good impression when she first entered the High School. So for weeks, Mary studied *Vogue* and *Vanity Fair*, to find out what was stylish and "smart." She then went to the city and bought some new clothes. The hat she acquired was the envy of the home town girls—but horrors! when Mary took up the study of costume design she learned that the face and not the hat was the center of interest. All hats should be selected so that the lines and color are in

harmony with the face and add to its beauty. Mary knew her hat would always claim first place in people's attention for hadn't her friends exclaimed, "Oh, how stunning!" and "What a Frenchy looking hat!" They saw only the hat and never once noticed the beautiful hair and eyes which the hat so fiendishly tried to hide. With a sigh, Mary laid aside her wonderful creation and purchased a hat which was truly beautiful for it became a part and added to the natural charm of the face beneath its ample brim.

Mary now knew that she combed her hair the wrong way, for any style of dressing the hair out of relation to the size and shape of the head shows bad taste. Mary resented it that her brother had said, "for goodness sake, Sis, where did you learn that style of hair dressing? Are you trying to copy the style of a half-civilized girl from Zululand? What

is the trouble? Are you ashamed of your ears?" Now she felt that he was justified in his remarks, for no girl should adopt a prevailing style of hair dressing which is not becoming to her particular type of features. Every girl should study her own face and dress her hair in simple, becoming lines, regardless of fads and fashions.

Mary also learned that feet were made to carry the body about comfortably and healthfully as well as gracefully. Any footwear which would attract undue attention to the feet and make them look like a walking advertisement for some shoe company is poor taste. Mary remembered the look of disapproval on her mother's face when she first wore her high heeled pumps and embroidered hosiery. She regretted having said, "Oh, Mother! you are so old-fashioned in your ideas of wearing apparel." For didn't the last fashion books show shoes with high French heels and such beautiful, pointed, trailing toes? Now she was glad that her mother insisted she should take along at least one pair of sensible, comfortable shoes for everyday wear. All the girls at the school wore sensible shoes so Mary's fashionable boots were soon tucked away and left in the bottom of her trunk.

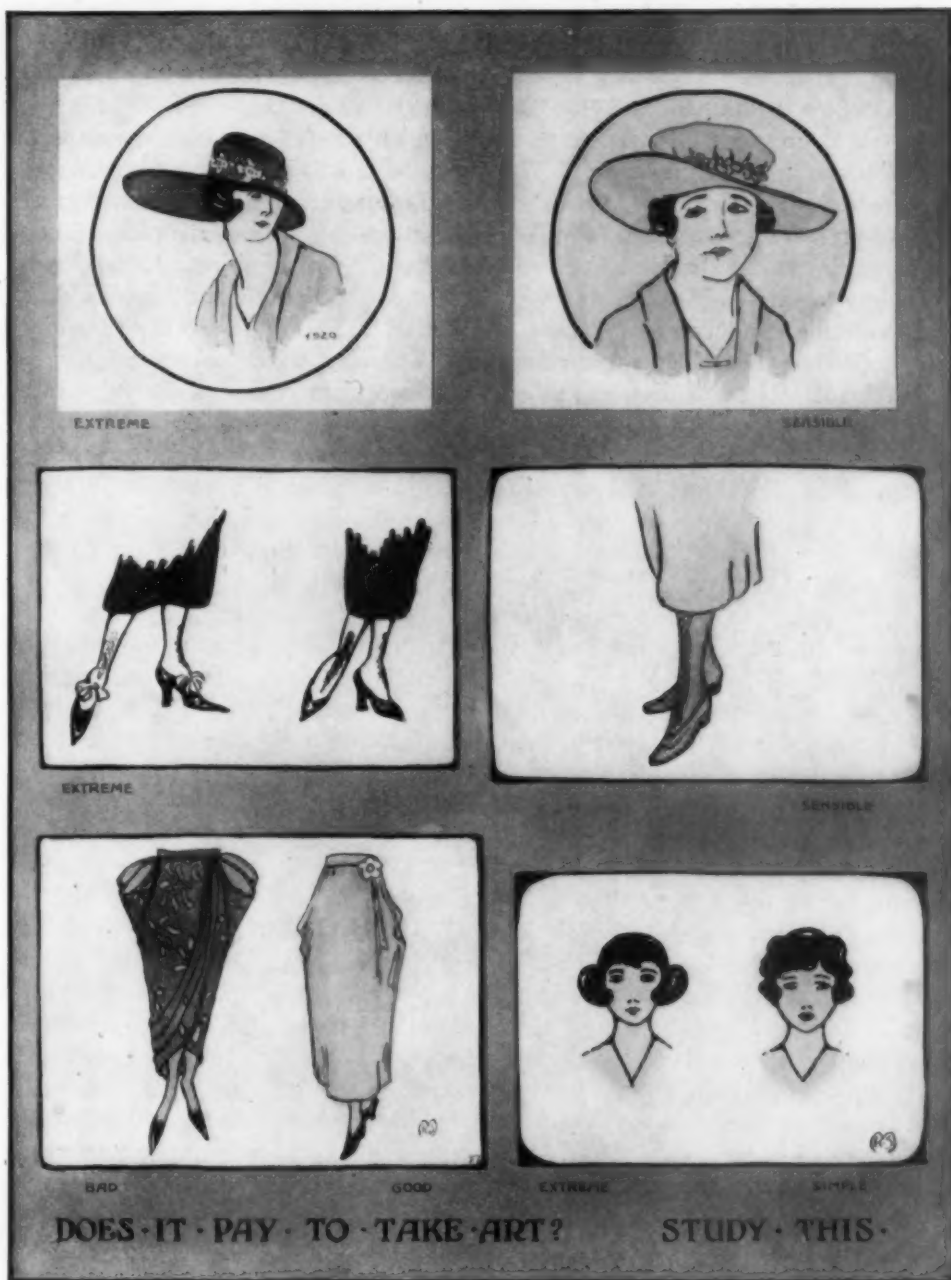
As for dresses! Poor Mary's hours of conferences and conflicts with dress-makers for *chic* Parisian gowns were entirely lost. She had never studied color harmonies and so many of her gowns were ruined by wrong color combinations and others were ruined because the lines were not suitable to her figure. Mary learned that dresses should never be the dominant feature and attract undue attention but should be so well designed that the rhythmic lines and colors will disguise the defects and bring out or add to the natural points of beauty found in the human body.

Yes. Mary was learning fast. She now realized that one must study his own particular type and apply a knowledge of art principles which will hold true at all times regardless of the prevailing styles and then and *only then* can one feel sure of being well dressed.

Mary also studied Interior Decoration and was shown pictures of beautifully decorated rooms. One day she was taken to visit a well planned home. On entering the hall she felt at once that the owner must have given much time and thought to the planning of the decorations and color schemes. Like a sample of good pie, it tasted like more,



SHOWING TWO POORLY ARRANGED SIDEWALLS AND A GOOD ONE. YOU WILL HAVE NO TROUBLE PICKING THEM OUT



A PAGE SHOWING WHERE ART IS BOUND TO CORRELATE IN EVERYDAY LIFE. WORKED OUT BY STUDENTS OF PRINCETON N. J., HIGH SCHOOL, UNDER DIRECTION OF NELLIE L. FISCHER

The School Arts Magazine Alphabeticon, March 1922

and was so inviting that Mary was curious to see what the other rooms might bring forth.

She was not disappointed, for the living room proved to be restful, comfortable and companionable. The brown tones throughout suggested a cozy comfort while the touch of yellow here and there, and the bits of red and green gave the room life and snap.

On entering the dining room Mary at once noticed its cheerful complementary color scheme. Her attention was called to the harmony of the colors in the draperies, upholstery, rug and wall paper. Even the vase, flowers, and light fixtures helped to carry out the general color scheme.

On returning to her room that evening Mary naturally began to compare the home she had just visited with her own home. For the first time Mary realized that the living room at home was neither restful nor inviting. What was the trouble? Ah, yes! the figured wall paper. It fairly shrieked, "Notice me first." Mary knew now that wall papers should make a quiet, pleasing background for the furniture and occupants in the room and should never be the chief attraction.

Mary quickly drew a picture of the room as it would look with new wall paper and paint. She also changed the looped-up lace curtains to simple curtains hanging in straight graceful folds.

The room looked much better, but Mary still felt dissatisfied with the result. What could it be now? Why, the pictures, of course.

Every time a member of the family was given a picture for Christmas, it was hung on the wall regardless of its character, size or shape. The walls had

the appearance of a regular "picture hash." Of course, all large pictures should be hung by two wires just high enough that the center of interest is on a level with the eye. Mary knew that a picture with a close, heavy frame should not be hung beside a picture framed with a mat and a narrow gold frame; that a Wallace Nutting object to having a framed photograph for its neighbor; that an oil painting is no fit companion for a dainty water color; and that a common print cheapens the value of a good copy of a masterpiece. Yes. The pictures must go. In their place Mary hung a picture which was a real decoration. It was also in harmony with its enclosing wall space as well as with the other decorations in the room.

Then, by removing a number of miscellaneous and unnecessary objects from the library table and substituting a writing set and a few well chosen books Mary felt that she had at last planned a living room which was artistic as well as restful, inviting and companionable.

The art teacher was asked to take charge of one of the assemblies and give a talk along some line of art, preferably costume designing, as so many of the high school girls were following the extreme fads in clothes and styles of hair dressing. How to do this in such a way as not to give personal offense to the girls and yet make the talk interesting enough not to bore the boys was the problem.

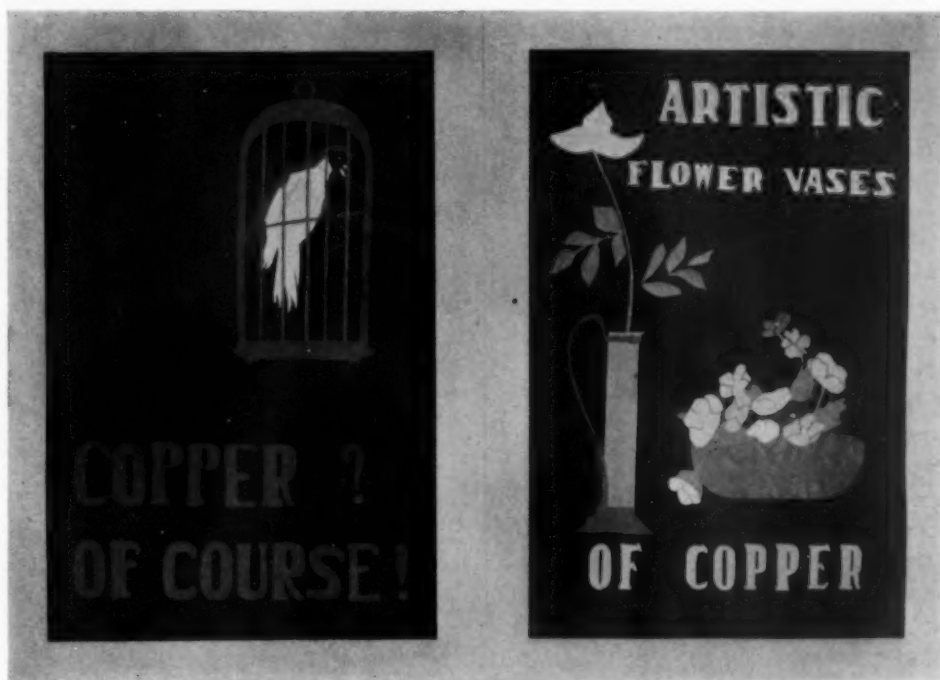
After much thought it was solved by writing the above story, which, as it was being read by an art student, was illustrated with colored plates thrown upon a screen by means of a post card reflector. Many of the illustrations used were

drawn and colored by pupils in the Advanced Drawing class.

These plates showed the correct and incorrect types of hats, coiffures, shoes and dresses worn by Mary. When it came to the part where Mary studied Interior Decoration, colored pictures cut from magazines showing a fine arrangement of furniture and color schemes in halls, dining rooms and living

rooms were shown. These were followed by a picture of Mary's home as she remembered it and then as she planned to rearrange it.

It is needless to say that the attention of the whole school was held throughout the reading of the story and no one's feelings were hurt although the lesson struck home in many cases.



TWO STRONG POSTERS DONE IN CUT PAPER BY CHILDREN OF JEROME, ARIZONA, SCHOOLS TO AID IN A CAMPAIGN FOR SELLING MORE COPPER. SUPERVISOR, MARIE BOEHM

Correlation Work in Photography

STELLA BOULWARE

THE CAMERA has long been recognized as a valuable aid in education. So much has been written about the use of photographs in such subjects as English and History, and particularly in drawing to illustrate composition, perspective, interior decoration, etc., that we need not dwell on it. A pupil gains much by having a photograph handed to him to study from, but the benefit is greater when he has to solve his own problems of arrangement, correct lighting, exposure and development. For artistic results, he soon learns that an enlargement is a distinct improvement over the best contact print that can be made from the negative; softness gives atmosphere and the space relations seen better in comparison to the over-accentuation of detail in a contact. But his first consideration is what negative, or better still, what portion of a negative is worthy of enlargement,—contrasty negatives will not stand the same treatment that soft ones take—what paper should he use in printing?

In a technical school of three hundred boys, the names of some forty students are found on the Camera Club rolls. As an organization, they play an important part in activities, with their hikes and exhibitions, their pictures of games and pageants, landscapes, animals, and ships. The winners receive money orders for club dues or photographic supplies, and at the final exhibition, the best enlargement is chosen for reproduction in the school paper. The proposi-

tion of getting original cuts is often simplified by taking poses, sometimes silhouettes, for such headings as, "editorial, athletics or school notes."

Their problems are recognized in the classroom. At intervals the chemistry teacher gives a course in the science of photography. He puts in his plea for clear-cut images, details, printed plain enough to satisfy the scientist's eye. His idea is that the mechanic or geologist will have as much use for his camera in recording "petrified nature" as the artist does who is seeking the beautiful. We find it true, too, that good usage can be made of his microscopic photographs of rock formation. Where could one get more fascinating motifs for design? Boys who take pictures of machinery at such plants as the salt and acid works are allowed to paste them in their notebooks in place of drawings. A chart of Radiant Energy, used in the chemistry room is frequently referred to in the drawing department. It shows the relationship that exists between photography and the other allied phenomena. How many of us know that the only difference between the vibrations that make color visible and those that make photography possible is just so many millionths of a millimeter, or that the vibrations that give us wireless messages are longer than ones that let us obtain such wonderful results with radium and the X-ray?

The following proposition was handled recently in the drawing class. A firm



AN INTERESTING PAGE OF PHOTOS, SHOWING HOW THE CAMERA MAY BE USED TO AID THE STUDY OF VARIOUS SCHOOL SUBJECTS. WORK OF STUDENTS, WILMERDING. INSTRUCTOR, STELLA BOULWARE

The School Arts Magazine Alphabeticon, March 1922

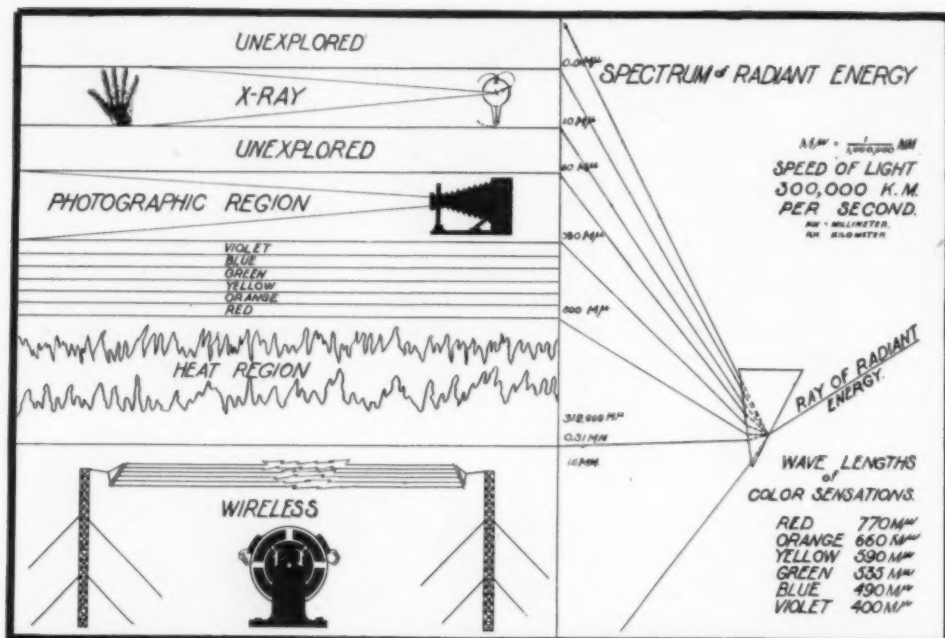


CHART MADE IN ART DEPARTMENT, SHOWING RELATIONSHIP OF VIBRATIONS IN ALLIED PHENOMENA

asked to have made a large window sign to advertise "Sopono," a kind of soap for the hands that quickly removes the grease and dirt. The plan was to show on the left panel a mechanic washing his hands, to feature the container in the center panel, and on the right to register satisfaction coming from the use of "Sopono." A camera owner volunteered his services. The instructor sent to the machine shop for a boy in overalls, hands dirty. The student to whom the poster was assigned posed him at the sink, with a towel thrown over his shoulder, suds on his hands, water running from the faucet. The operator had his share of problems, how many feet away to place his tripod, how high to raise it, indoor lighting and exposure. The second pose of "satisfaction" was easy; a good smile on the face while the

hands were being wiped. The films were developed with a number of boys standing around, discussing the process. Good-sized enlargements followed the next day and the sign maker had his material.

For study of flat tone work, the boys sometimes are allowed to work directly on the photograph with opaque paint, making appropriate background around the figures and machinery, adding lettering or blocking off spaces to be filled by the printer. Some, who would be rather backward in attempting a poster containing a figure, lose their timidity when they start with the form apparently done for them. Such practice enables them to sketch more forcibly from poses, later on.

An interesting experiment was tried in a botany class. As an incentive to

get good contact prints of spring flowers, the teacher gave enlargements of their pictures to the pupils producing the best results. Both contacts and enlargements were colored as true to nature as possible and hung in the Camera Club exhibition at the close of the term.

The general sciences and physics classes take up many points of interest to the camera worker, especially in the subject of lenses and light. Lectures on such topics as aerial photography

draw an audience of many who do not possess a kodak. The wood-working boys, the electric and plumbing shops, besides the drafting department, have their turns in drawing up plans for equipment, fitting up the dark rooms and making repairs.

If photography were not a subject that called for an expenditure of pennies for every process, more advantage might be taken of the benefits of correlation with the various departments.

The Correlation of Millinery and Art

HARRIET S. TUTTHILL

IT HAS been a source of pleasure to me to be able to teach both millinery and art. It is one time when that apparently hidden creative faculty may be developed.

A course in costume design is first given at which time we study the evolution of dress, prevailing fashions and their direct application to the girl.

All girls are eager to know what they should and should not wear, that is what they look best in and why. This is especially true of the study of the hat.

They will enjoy and gain more help from the one period which we devote to trying on and criticising hats which the girls volunteer to bring in from their box of discarded hats. At this time they are better able to understand the underlying principles of good design and color and the hat in relation to the rest of the costume. It also gives them material with which to work when designing their hats for the millinery class.

Infinitely various tastes are influenced by many external circumstances. If our attention is focused on Spain for any reason, Spanish design is apt to become the vogue, or we adopt a fashion which has been worn by a celebrated person, or other tendencies in dress styles will, of course, exert their influence on millinery, giving new ideas constantly and an abundance of material for school use. With all of this in mind together with the various kinds of material, such as velvets, furs, silks, braids, etc., for foundations, and ribbons, beads, flowers, yarn, feathers and raffia for trimming, we are able to produce many pretty hats, and with an understanding of why it is better color and contour.

In the design class we work up the hat about one half the actual size. We do not limit ourselves to careful pencil drawings but use any medium that will give us the desired results. We

(Continued on page 443)



JERRY AND JANE ARE JUST MAKING A VISIT TO FAIRY LAND. THEY ARE JUST IN TIME TO SEE THE FAIRY ARTISTS FIX UP BOBBY EASTER EGG FOR THEIR CELEBRATION. THE ARTIST IS JUST PUTTING ON THE FINISHING TOUCHES



BOBBY SEEMS TO BE ENJOYING HIMSELF CONSIDERABLY AND THE FAIRIES HAVE BROUGHT HIM OVER FOR JANE AND JERRY TO SEE. DON'T YOU THINK THEY MADE A GOOD PIECE OF WORK OUT OF HIM? CAN YOU DECORATE YOUR EASTER EGGS AS WELL AS THE FAIRIES DID THEIR'S?

A Martha Washington Ball

NELLIE L. FISCHER

THE HOME and School Club of Princeton wanted to raise money to help finance the school lunch project so they decided to give a Martha Washington Ball.

The entertainment part of the affair troubled the committee in charge somewhat, so they met with the art teacher to discuss what could be done to make the affair different from the usual colonial dance and attract the older people who didn't know the modern dances.

As a result of the conference it was planned to make the feature of the evening an exhibition of the old fashioned dances, beginning from the time of Martha Washington until the present time, or in periods of twenty years as follows: The Minuet, 1775; Virginia Reel, 1865; Quadrille, 1885; Barn Dance 1905; Modern Dances, 1925.

These period dances were to be given in costume according to the period in which they were danced. In order to make the Ball a community affair, different groups of townspeople were asked to take part in the old time dances. This naturally aroused a great deal of interest and curiosity, thereby helping to advertise the event.

The Art Department was called upon to help with the costumes, make the posters, programmes, and menu cards. Instead of having individual programmes we made large placards in black and red, announcing the different dances as they were ready to be given. These placards were slipped into a black frame

hung at one end of the gymnasium, much like the numbers in a vaudeville show.

The Martha Washington menu cards were stood up on small tables which were decorated in keeping with the day and placed along the sides of the dance floor. During the dancing, sandwiches were served by high school girls dressed in patriotic costumes. The gymnasium was decorated so that it had a Washington Birthday setting from start to finish.

That the Ball was successful may be judged from the following sentences taken from an article published in the city paper the next morning: "In spite of the snow, nearly 500 persons gathered at the High School Gym on Tuesday evening to participate in the Martha Washington Ball given by the Home and School Club. It was a great success, both socially and financially. In varied costume, young and old gave the different dances from the Minuet of 1775 to the modern feature dances of 1925, one hundred and fifty years later. General dancing followed the programme, one old-fashioned dance alternating with every three modern ones."

It is interesting to note that as an outgrowth of the above dance, many of the local organizations in Princeton have introduced the good old time waltz and two-step into their dances and are gradually eliminating the modern "jazz" dancing, which has been growing more extreme each year.



A UNIQUE IDEA FOR A SCHOOL DANCE. THE POSTERS ARE IN SILHOUETTE AND EASY TO MAKE AND THE MENUS INEXPENSIVE TO PRODUCE. WORK OF STUDENTS, PRINCETON HIGH SCHOOL. NELLIE FISCHER, INSTRUCTOR

The School Arts Magazine Alphabeticon, March 1928

Co-ordination of Various Studies with the Study of Fine Arts

ELIZABETH CAHILL

MAKE every lesson you teach a lesson in English was the sage advice of a gifted district superintendent to a young teacher struggling with a group of foreigners of south-east European origin. This large-visioned counsellor of more or less bewildered beginners in the fine art of pedagogy, had taken vigorous hold of an arithmetic lesson in a second-year class and at the end he had very skillfully demonstrated that an arithmetic lesson could be made a most interesting lesson in English. A few days later, the beginner was visited by the district superintendent of drawing, an ardent devotee of the French method of art-study in all its stages, from the kindergarten to the winning of the *Medaille d'Or*. Unaware, no doubt, of the advice of the superintendent of academic studies, the superintendent of drawing at the moment of his departure from the young teacher's classroom, said with much earnestness of tone, "If you will make every lesson a lesson in art-study, you will be able at last to develop a feeling for art in these youngsters."

Did the young teacher take to heart the advice of the far-visioned superintendents? Did she perceive the wealth of wisdom in their suggestions? Had the answer to these questions been looked for in her work in the Philadelphia schools during the period of four years when she taught in the primary grades, it would surely have proved a

loud-spoken, "Yes," When she had planned her talks about wool she arrived in her class room supplied with copies of all the masterpieces of art in which the sheep is treated, nor did she forget to equip her memory with all sorts of poetic gems about shepherds and woolly lambs.

If her geography classes learned nothing else about the great cities, they certainly learned the names and locations of the museums of art, the libraries, the churches, of all the public buildings in fact that were beautiful in architecture or that were renowned for glorious works of painting or sculpture listed among their treasures. When she taught the natural products of Greece and of Italy, she did not fail to grasp the opportunity while mentioning the marble quarries, to present a brief outline of sculpture as this compelling art was cultivated in classic Greece and Rome. Switzerland with its Lion of Lucerne, afforded another rich opportunity for a talk on sculpture linked with a brief narrative about the French Revolution and about art in France as it has developed since the days of Louis Quatorze. Even in presenting the explanation of the circulation of the blood, the opportunity to talk about Rembrandt's famous group portrait of Harvey was by no means neglected, whereupon certain vigilant youngsters began seeking copies of other Rembrandt portraits and afterwards brought them for the school collection.

After several months of experimenting with the suggestions of the two superintendents, the young teacher was convinced that real teaching was a marvelously interesting professional field and that without in the least losing sight of the major theme of a lesson, it was altogether possible to enrich it with whatever might be available in the direction of artistic association. In a lesson on colonial Pennsylvania, Benjamin West easily rose before the mental view, presenting as he did the opportunity for a talk about early American art. Then historic Philadelphia called to mind the great portraits at Independence Hall. A visit to this revered spot proved so fruitful that the children clamored to know about the art of Philadelphia today and this quite naturally led them with the teacher to the Academy of Fine Arts where they saw many beautiful portraits from the hands of living American portrait painters, among whom to their great delight was Violet Oakley, whose works may now be seen in several states.

If a teacher is keenly alive to the opportunities lying within her grasp when she makes use of co-ordination and correlation in regular classroom work, she will be amazed herself at the originality and initiative that will soon be developed in her pupils. For example, one day not long ago, in a lesson in Civics, an upper-grade teacher was discoursing eloquently upon the need of co-operation between employer and employees, especially upon the duty of the employer to show an interest in the welfare of his employees by giving them clean, attractive quarters such as lunch-rooms, rest-rooms, recreation rooms, where space permits. Now it happened

that no lunch room was provided in that school for the pupils, so that (in bad weather especially) they were compelled to eat their lunches and spend the entire noon hour in a dingy hall with nothing to sit upon but the dark dusty stairs. An uglier, more cheerless looking place to spend a lunch period could hardly have been devised by Nicky Ben himself. The next afternoon when the pupils arrived in their classrooms, a clever boy approached the teacher and presented an admirable sketch in colored crayons.

"Miss Smith, I'm sure you'll enjoy this sketch of the superb lunch room promised the——School. Please observe the bright spots (in the boys' neckties!)."

This presentation speech was in tone with the grim humor of the title, "A Students' Ideal Lunch Room."

The sketch was a thoroughly good piece of drawing in every sense of the word. Color was conspicuously missing from the ample stretch of dull floor and even duller walls and staircase. The dark suits of the boys presented no opportunity for a luminous patch. As the young artist explained, the small bits of color in the neckties afforded the only relief from the sombre tones. But that dull piece of sketch work wrought as great a reform as the school heads could achieve at that period of financial embarrassment—namely, a lunch room of ample dimensions and provided with furniture that was an improvement upon the dusty stairs and narrow window-sills. In time, pictures were provided for the walls and magazines for the tables. Furthermore, the drawing of the sketch suggested to the teachers of the school new possibilities

for the lessons in Civics. When the housing problem was being studied, sketches of old sections of the city where properties were falling into decay were drawn side by side with cozy-looking creations representing the work of restoration, that might be accomplished by a housing committee of zealous citizens. The study of recreation centers and of playgrounds brought into being other sketches.

In a brief space of time pupils were showing a keen interest in plans and elevations and it is more than likely that this interest was reflected in actual improvements within the home.

In all the lessons in geography, litera-

ture, civics, and history, it has long been the aim of many teachers to vitalize the subjects by appealing to the ever-present love of illustration,—to make every lesson a lesson in art, as the gifted superintendent said. Let us hope that the day draws near when we shall be blessed with a Federal Department of Education which will place within our reach an abundance of equipment wherewith to vitalize education all along the line, that one may give to the rising generation in the United States, that intense feeling for art impression which has long been the glory of the old countries across the sea.



A quarter for each sketch of two hundred coats and suits made at one of the large downtown cloak and suit factories was the amount earned by ten girls in the junior art class of Glenville high school. With their teacher, Miss Tina Bernstein, ten or twelve girls went down to the factory on their free afternoons, during the spring season, and made accurate sketches from models on dummies, as the picture shows.

These sketches were not made with the artistic end in view, but were made for accurate valuable records of the house. For instead of keeping models made-up at the factory, these sketches, each numbered, are filed in the office. If a customer from Oshkosh wants ten models of a dark blue Eton suit with braid trimming on

the sleeves, he orders by the number. At the factory they refer to their file of sketches, bring out the one requested, give it to a cutter who proceeds from the sketch to make the suit. It is important that each sketch be accurate in every detail.

The girls got credit in the high-school art department for the sketches made at the factory, and gained experience which is valuable as a start in commercial art work.

"The work was so satisfactory to the company," said Miss Bernstein, "that they have asked to have girls from the art class come down next year. Glenville is the only high school in the city whose girls have made these commercial sketches, to my knowledge."

The Art Club of Frankford High School

ALLEN J. LEASE

ABOUT three years ago, some students of the Frankford High School who were interested in Art, formed the Art Club. Mr. Charles B. McCann, drawing instructor, consented to act as a faculty advisor. Of course, their number at first was very small, but the club grew marvelously in a very short time.

Naturally, the prime purpose of this club was to create a greater interest for Art among the students of the school. But this is not the only aim of the organization. It designs to bring the students interested in Art into closer relationship with the instructors; in the classroom there is a sort of indefinable something which separates the average student and teacher (this is from the student's point of view), but out of the classroom this is removed, and thus the student and instructor are thrown into a more amiable relation with each other. It also purposes to create grounds upon which friendships may be formed; little parties every few months and an annual picnic tend to bring the members into closer touch with each other. Another aim is to interest the student in an out-of-school activity. The ordinary school routine allows the student very little opportunity for diversion in the school, and the Art Club offers this to the student interested in Art.

We also endeavor to bring the student into contact with Art in the outside world. Magazines, such as *THE SCHOOL ARTS MAGAZINE*, and trips to museums, art schools and places of similar artistic

interest all tend to familiarize the member with artistic happenings foreign to the school.

Our first problem was that of a room. Through the kindness of Mr. Snook, principal of the school, we were granted the use of a small room. As soon as the Art Club gained possession a wonderful change was wrought. The plain, white walls and unvarnished floor were painted, the windows were hung with scrim, stenciled with designs made by the members; attractive lighting fixtures were installed; and beautiful pictures were hung on the wall. At first, the furnishings of the room were very meagre, but as the organization grew, rugs, tables, chairs and other furnishings were purchased, giving the room a rather homelike atmosphere. To keep vandals and those not members out of the studio, the door is kept locked, but every member is provided with a key. In the back of the studio there is a long, narrow hall which constitutes the workroom. Easels, desks, stools and other such equipment are kept there, and it is often used for an exhibition room.

Any boy in the school may become a member of the Art Club. There are, however, certain tests and requirements which must be met before he can become a member. He may enter upon being proposed for membership by an instructor of drawing, or by submitting specimens of his work to the Committee on Admittance. In either case, he is subject to a vote of the club as a whole.

Each member is required to make a "panel" or a drawing which suggests his name; such as, one named Miller portrayed a mill. The writer drew a document representing a lease, and so forth. These are hung upon the wall so that those members who leave the school will leave behind them some remembrance of themselves in the Art Club. Lower Classmen as well as Upper Classmen are admitted. In fact, the former catch the spirit of the organization as quickly as do the latter.

To cite an instance: the other day, two Lower Classmen accosted Mr. McCann and asked him if it would be all right for them to paint the floor of the

studio, as they thought it was looking somewhat shabby, and they even offered to purchase the necessary materials. This was done of their own free will and without a hint from anyone!

Recently in Philadelphia there was a health poster contest held. This was open to all the Philadelphia public schools. Frankford submitted fifty posters from a total of about two hundred from all the schools. Out of the twenty-one prizes, Frankford captured fifteen, including first, second and third. Of the Frankfordians winning prizes, eleven of them were members of the Art Club!

Art Supervision Under the Kalamazoo Plan

BEULA M. WADSWORTH

TWO general methods of art instruction prevail in public elementary schools. In the older plan, art as one of many subjects is taught by the grade teacher. According to the newer system, specialists in art take over this work. If you are a supervisor of art, would you rather direct a group of one hundred grade teachers or work with a select corps of ten art specialists? Or, if you are a teacher of art, would you prefer to travel from room to room all day or establish yourself in your own studio and let the classes come to you?

Just drop into the office of the public school art supervisor at Kalamazoo and ask about that modified Gary plan which is attracting attention in the

middle West. This little city in southern Michigan, which has only about fifty thousand inhabitants, is becoming well-known for its pioneering activities along various educational lines. You will discover that the platoon plan of public school organization is in force here throughout the elementary schools. To Shattuck O. Hartwell,* former superintendent, belongs the credit of evolving this modification of the system instituted by William Wirt, superintendent at Gary, Indiana.

A brief survey of the general organization will aid in understanding the workings of the system in the art department. Let us visit one of the average sized ward schools and watch it in operation. Ten

*Cleveland Foundation Survey, "Overcrowded Schools and the Platoon Plan"—Hartwell, p. 22



SKETCHES MADE BY ONE OF THE ART CLUB MEMBERS. FRANKFORD HIGH SCHOOL, PHILADELPHIA

The School Arts Magazine Alphabeticon, March 1922

classes are scheduled in pairs—forming two platoons. The work of these ten classes is divided into regular and special. The regular work, reading, geography, arithmetic, etc., is taught in five rooms under five grade teachers, each teacher having charge of two groups. While one group for half of the session is with the grade teacher, the other group is under the instruction of special teachers of music, art, literature, penmanship, manual training, domestic art (the latter two in the sixth grade only), or play.

Special rooms are devoted to the work of special subjects. For instance, here is the art room. The seats are arranged in graded sizes to suit varying ages of pupils. The decorations of wall and blackboard contribute inspiration and suggestion to all classes in the department of art. Of course, these displays change from time to time with each new line of artistic endeavor. In the art room, art supplies and children's current work are centralized, organized in files and pigeon holes ready for instant use.

In relation to the art department, there are both advantages and disadvantages in this system over the old, from the standpoint of teacher, pupil and supervisor.

THE ART TEACHER'S STANDPOINT

You are all familiar with the traditional plan under which special and regular subjects were taught by the grade teacher under the direction of a special supervisor of each subject. Haven't you known the grade teacher to whom art was drudgery because she "just couldn't draw a straight line?" Now, here is the art teacher under the new plan. Note her enthusiasm. She

specialized in art because she loved it and was naturally gifted. She has had at least two years of normal training in this line. With only one subject to teach, her daily preparation is more intensive. She has the special joy of doing one thing well. Such a teacher is qualified and privileged to express in her plans her individuality, subject to supervisory guidance. In teaching the one subject in several grades, (under this system including grades three, four, five and six) she has a working knowledge of the entire course of study. She can therefore arrange the work in suitable sequence for each grade. She finds it easier to be established in one room with its appropriate atmosphere, and supplies at hand, than to carry her materials and her inspiration around with her from one part of the building to the other. Then, supplies being provided by the Board of Education instead of by the pupils, may be of the kind desired for best results and on hand when wanted. Mary's pencil is not accidentally too hard for good drawing, or Bobby's watercolors haven't been forgotten this morning. And also, the teacher under one supervisor suffers less physical strain than when under the direction of several.

Considering the disadvantages of the system, it may be urged, first, that the large number of pupils under the instruction of each teacher is a handicap. She has charge, on the average, of three hundred pupils in the course of the week. This precludes the close acquaintance with each pupil possible under the old plan. Secondly, the manipulation of many art materials is a problem with the special teachers where only five minute interims occur between classes

and one art class follows another through the day's program. Thirdly, other subjects in the curriculum being isolated, she can not easily correlate the work of the grade as does one teacher of all subjects.

These disadvantages may, however, be partly offset by the following devices: In the care of materials, a carefully organized system of monitorship or pupil assistance is a great aid to the teacher and a valuable training for the helpers. With certain leaders responsible for the distributing and putting away of definitely assigned materials in each class, the machinery of the organization moves along easily and rapidly. A well equipped art room makes for greater all-round efficiency in this system—an adjoining stock room shelved or pigeon-holed for all supplies; long, low cupboards under the windows, which provide room for pupils' finished and unfinished work, and bench space on top for industrial work; a drop shelf under the blackboard for temporary displays of construction projects; a sink with running water; a supply table; a paper cutter; a sandtable on casters; cork matting panels on the walls for exhibiting purposes; and of not least importance, a standard office filing cabinet for systematically storing illustrative material. Where an entire program is made up of short periods, much time is wasted in the course of a year in just manipulating materials and is wearing to the teacher. It is right that the lower grades be limited to half-hour periods because the young mind cannot concentrate for longer intervals. But fifth and sixth grades may well be provided with hour periods for art. This arrangement, together with one or two

vacant periods daily for the teacher serves to relieve the strain of the day. In the case of the isolated grade subjects a certain connecting of the work is possible where close relationship exists between the several teachers of a given grade.

For instance, at one time, both the art and literature teachers of the Lake Street School became interested in pottery. The librarian at the Public Library prepared a reserve shelf of reference books on this subject for pupils' and teachers' use. The children brought in historical bits, pictures, and examples of ware to both teachers. While clay building progressed in the art room, story writing and reading of literary gems involving the subject, excited interest in the literature department. As a result of this co-operative effort, the educational value of the work in both departments was mutually enhanced. Thus, student helpers, convenient equipment, a not too solid schedule and a co-operative spirit among the teachers are important factors of the art teacher's success in overcoming the disadvantages of this system.

THE PUPIL'S STANDPOINT

What are the advantages to the pupil under this Kalamazoo Plan? At once it is apparent that a specialist will provide the child with better art training than a grade teacher who has had but a smattering of art. The pupil's interest and response is bound to be of a higher type under an instructor whose whole interest is in the one subject. Moreover this plan spares the pupil the expense and trouble of purchasing materials, and trains him to be responsible for public equipment and property.

There is a possible disadvantage in using materials in common where contagion prevails, but since the Kalamazoo Board of Education provides each child with an individual pencil, there is a reduction of risk. Further a trained teacher is enabled to discover special talent among those in her classes and to foster it. With the pupils of average or little talent special emphasis is laid on developing their appreciation and tastes.

THE SUPERVISOR'S STANDPOINT

The advantages of the newer organization are distinctly favorable to efficiency from the supervisor's point of view. A school system, which had, under the old plan, one hundred teachers conducting art classes, which must all be visited by the supervisor, now can easily have the work taken care of by ten special teachers. The supervisor has a better leverage of influence over ten than over one hundred teachers because she can meet them more frequently, these teachers having demands from no other supervisors. She can become better acquainted with the personnel of her

department and know their work more intimately; and they can know each other in a social and professional way which was impossible with teachers belonging to a large group. The frequent, informal, and mutually helpful round table discussions which a small group of specialists can enjoy, contribute materially to better work in the school room. Again, results from trained instructors are surely more gratifying to the heart of a supervisor than those from workers, too often uninterested. Then, it is easier and more economical to supply and distribute illustrative materials, books, magazines, etc., to ten teachers than to one hundred. There is, too, this factor on the side of cost economy in this plan; a Supervisor can teach part time in a small system; or in large cities fewer supervisory assistants are needed.

The advantages and disadvantages with reference to teacher, pupil and supervisor have been tested in the balance with the advantages weighing heavily in favor of a plan which makes a place for the trained specialist both in academic and special lines, in the elementary schools.

The Art Education We Need

LEON L. WINSLOW

IT IS scarcely necessary to call attention to the importance of art as a controlling factor in the many industries where design is involved in construction as well as in decoration and where the art element assures, in a large measure, the salability of the product. In instances where salability is not dependent upon the aesthetic quality inherent in the

product, art is employed in its advertising. As a result, art is coming to demand, more and more, the attention of manufacturers and of consumers. Consequently, renewed emphasis is being placed on art instruction in the schools.

Industry is interested in art primarily from the commercial side and it seeks to obtain skilled designers and craftsmen

who can produce salable products. The manufacturer, all too frequently, hesitates to put out for the market the most beautiful patterns which his designer produces fearing that they may not appeal to the average buyer. He fails to recognize that public taste is often superior to industrial taste.

Educators are seeking to propagate and perfect a higher type of art; they are teaching the public to appreciate it and trying to train designers and craftsmen to produce it. This will involve changes in art instruction and the combined efforts of all types of schools. To this end the elementary school must contribute the foundation in drawing, construction and appreciation; the Junior High School, its appreciation and semi-specialized information and skill; the Senior High School, its deeper appreciation and more fully specialized information and skill; and the evening school, its practical instruction for the worker employed during the day. In all types of schools much emphasis will have to be placed upon materials and their transformation into finished products.

Back of the entire system of art education there must be set up a thoroughly effective system of teacher training capable of supplying directors, supervisors, and special teachers for all the various types of schools enumerated above. Scholarships must be founded to enable talented pupils to pursue advanced studies; our large manufacturers will have to be convinced of the value of establishing similar scholarships for the improvement of the designers and craftsmen already in their service.

As regards vocational and educational guidance, suffice it to say that art must

be studied not only as it relates to painting and sculpture but especially its importance in advertising, costume, jewelry, printing and publishing, furniture, wall-paper, textiles, architecture, and the decoration of interiors, in order that the pupils may become acquainted with the opportunities offered in the art industries for profitable and pleasurable employment.

This reorganization of courses in elementary, high and normal schools is only the beginning. There must, sooner or later, be established a group of schools for the industrial arts which eventually will be capable of training an adequate number of designers and craftsmen to plan and create the kind of industrial product which the American child is already being taught in the public schools to appreciate and to demand. I am convinced that European training cannot develop the kind of industrial art that America must produce if she is to hold her own in the international competition for commercial leadership which is already upon us.

The ideal type of industrial art school can only be realized through the unified efforts of all agencies concerned. It is not enough that industry, art, and education should strive for it; they must strive *together*. And back of all must ever lie the controlling force of public opinion. A campaign in which the schools, the museums, the art associations, the industrial organizations, and the labor groups all worked together harmoniously would win for the United States of America the place in the industrial world to which the quality of her citizenship justly entitles her. The greatest need at the present time is for leadership in this movement.

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITOR IS GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED

SOME GOOD CONSTRUCTION PROJECTS

HOPE HAUPT

The drawings of the owl and cat constructions may be used in several ways. The owl in the tree, alone, will furnish a good problem. The tree foliage may be cut from green paper, the trunk and limbs from brown, the owl body from gray, the beak shape from black, the large eye circles from orange, the small eye circles from black and the claws from orange. The limbs are to be pasted onto the green foliage. This is then pasted against a tinted paper landscape, blue paper being used for sky, lavender and black for distant trees, green for grass, and orange for road.

The idea may also be used in the following manner. Draw the tree foliage and trunk with brown and green colored crayon, filling each part in solid with light, even strokes. On another piece of paper draw the owl, complete, with the exception of the legs, which are to be drawn and pasted onto the owl in such a manner that the claws are left free to hook over the limb. Slit one of the limbs above and below where the claws will come. Then slip the owl's tail through both slits so that he perches upon the limb.

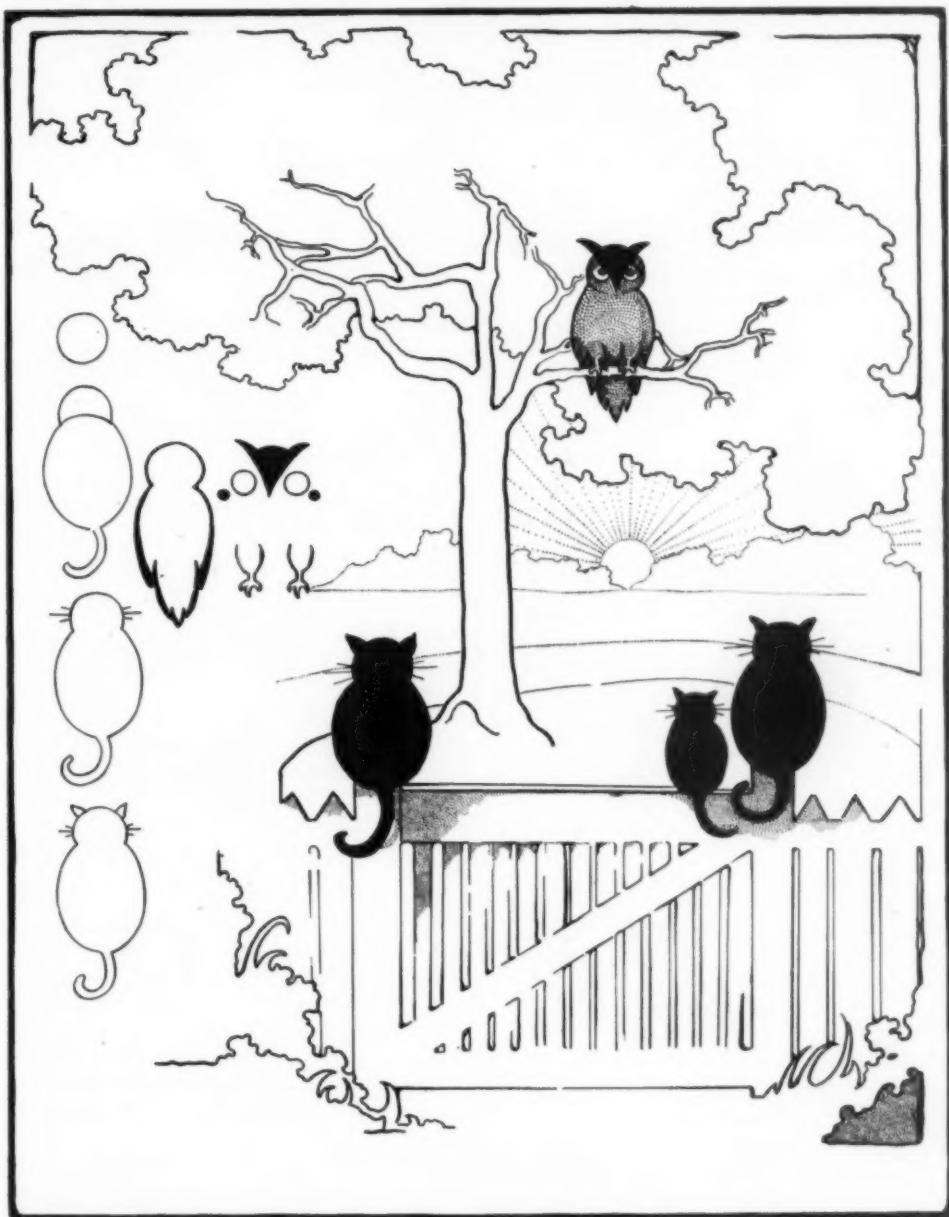
A story may be told to make the drawing of a cat more interesting. The teacher draws as she tells the story, which is as follows:

Once there was an old woman who had a lovely flower garden, oval in shape—just like this. (Draws oval). She lived at some distance but each day she would go to her garden to attend to her flowers. Her constant passing back and forth soon wore a path—just like this—(Draws the cat's tail). Later she built a circular house—just like this—(Draws cat's head) at the upper-end of the garden and planted

trees on each side. (Draws cat's whiskers). For some time the little old woman was very happy in her house for it was summer and the flowers bloomed very beautifully in her garden. Later, though, the weather grew cooler and cooler and the little old woman found that the carpenters had made a big mistake in the building of her house. They had failed to build any chimneys. So she sent for the carpenters and they built two chimneys—just like this—(Draws ears). Then the little old lady said that she would be perfectly happy if she had a cat and so she got one—just like this—and they lived very happily ever after.

A rabbit story may be drawn in the same manner. In it a little rabbit has his home at the edge of the farmer's garden. (The oval is the garden and the tiny rabbit tail, or circle, is the rabbit's home). The farmer raised many vegetables in his garden but each evening the little rabbit would visit there and nibble and spoil many plants. So the farmer placed a trap (rabbit's head) at the upper end of the garden and set it with carrots. Now he didn't have any carrots in his own garden, but he knew that rabbits like carrots better than anything else and so borrowed some. Here they are—the carrot tops show as they extend beyond the trap. The next morning the farmer found that he had caught the rabbit in his trap. Here are the rabbit's ears sticking out of the trap. (Add ears.)

After the cat story is told, several children, one at a time, are allowed to go to the board to make the drawing and tell the story. Each child may draw a small kitten on paper and paint it black. A large cat is drawn on the



CONSTRUCTION PROJECTS THAT THE TEACHER MAY USE IN CONNECTION WITH A LITTLE STORY. THE CAT IS PUT TOGETHER AS THE STORY IS TOLD. PLANNED AND DRAWN BY HOPE HAUPT, LOUISIANA STATE NORMAL SCHOOL

back of a piece of sandpaper and then cut out. The sandpaper cat and the black kitten are pasted side by side on a fence or any chosen background. These words are on the match scratcher, "Don't scratch my back. Scratch my mother's."

Various cat posters may be made by this easy process and the cat and owl ideas may be combined as suggested in the picture.

One often wonders if there is not some new manner of decorating Easter eggs. This year our experiment of converting eggs into heads has proven a great success. After boiling the eggs we dyed them pink, yellow, tan, and red-orange. These we decorated with the aid of India ink, tempera paint, cotton batting, crepe paper and glue. The rabbit's head was the first one thought out. The face was drawn onto a white egg with India ink and the ears cut from paper and glued into place. From this suggestion the students developed the many faces shown here. The Chinaman on a yellow egg had a que of plaited crepe paper. This que was dipped into the ink bottle to secure a jet black and then was glued onto the top of the egg. Uncle Remus' hair was made of cotton batting. The bows of ribbon, sunbonnets, caps and even the ears, in some cases, were glued to the egg.

The sixth and seventh graders will develop many new ideas and show great enthusiasm if allowed to decorate the eggs for the first and second grade hunt. Of course the work would be kept as a wonderful secret until the time of the hunt.

The students could make a large sale of such eggs, if prepared a few days before Easter. The grown folks wanted to buy our eggs for all their baby friends and relatives, far and near.

STUDYING INDUSTRIES

INDIANOLA WILLCUTS

Miss Indianola Willcuts sends in a page of unusually attractive projects in which the study of the various industries has been aided through the use of well arranged sandtables. The letter she sends explains how they were made:

SILK, RICE AND TEA: A project carried out by the 4A Grade in the study of silk, rice

and tea. After the class was well into the subject, each child chose some object to make.

Each girl made a rag doll with black hair, yellow face, slant eyes and silk kimono.

Various boys made the flying bridge, pillow, table, tea house and home with movable walls, a torii, jinricksha, cherry blossoms and silk rugs.

The "pictures" were Japanese scenes cut by the children from lovely colored papers.

When the projects were finished all the mothers were invited to "tea." Children dressed in kimonos served tea and puffed rice candy.

COFFEE: A project worked out by 5A to 6B grades. The project was based on the story of "coffee" from page 557 in "Pictured Knowledge" brought to school by a child in the class.

Children are encouraged to bring all material on coffee which they can find at the library or at home. A bibliography is kept and each child given credit for each contribution.

Stocking dolls were made to represent monks, Arabian coffee farmers, people of the desert, and the Dutchman who first brought the coffee shrub to Brazil.

The detail from the project on "Coffee" shows a Mohammedan Mosque made of clay.

The children readily became acquainted with Mohammedan architecture and religion; with such terms as minaret, muezzin, dome, etc.

Note the muezzin calling the people to prayer.

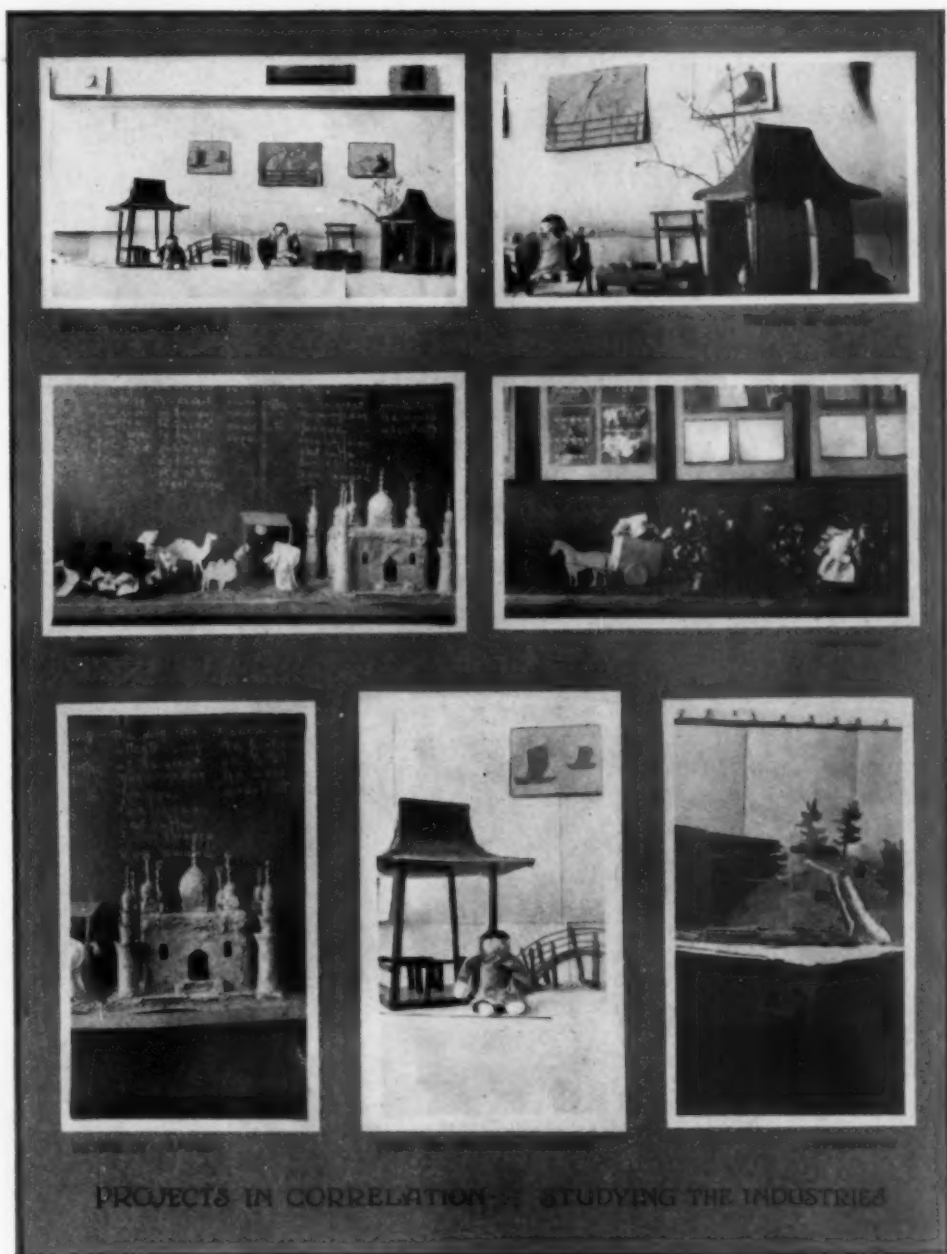
COTTON: The charts were made about cotton, and other fibres which people have tried to substitute for cotton, such as wild cotton, or cotton grass, milkweed and kupok from Java.

The pickaninny dolls were made by girls of the class.

The plants held bolls, squares, pink and yellow flowers.

LUMBERING IN THE CASCADES: This project first was put on in the Auditorium by means of lantern slides. This was used as a basis for the one represented here.

The logs were made of brown paper; some were floated down the flume which was made of clay; others were bound with black paper chains into a Columbia River raft.



A PAGE OF INTERESTING SAND TABLES. MODELING, COMPOSITION, COLOR AND PAPER CONSTRUCTION ARE ALL IMPORTANT FEATURES OF THIS WORK. MADE UNDER THE DIRECTION OF INDIANOLA WILL CUTS

The School Arts Magazine Alphabeticon, March 1922

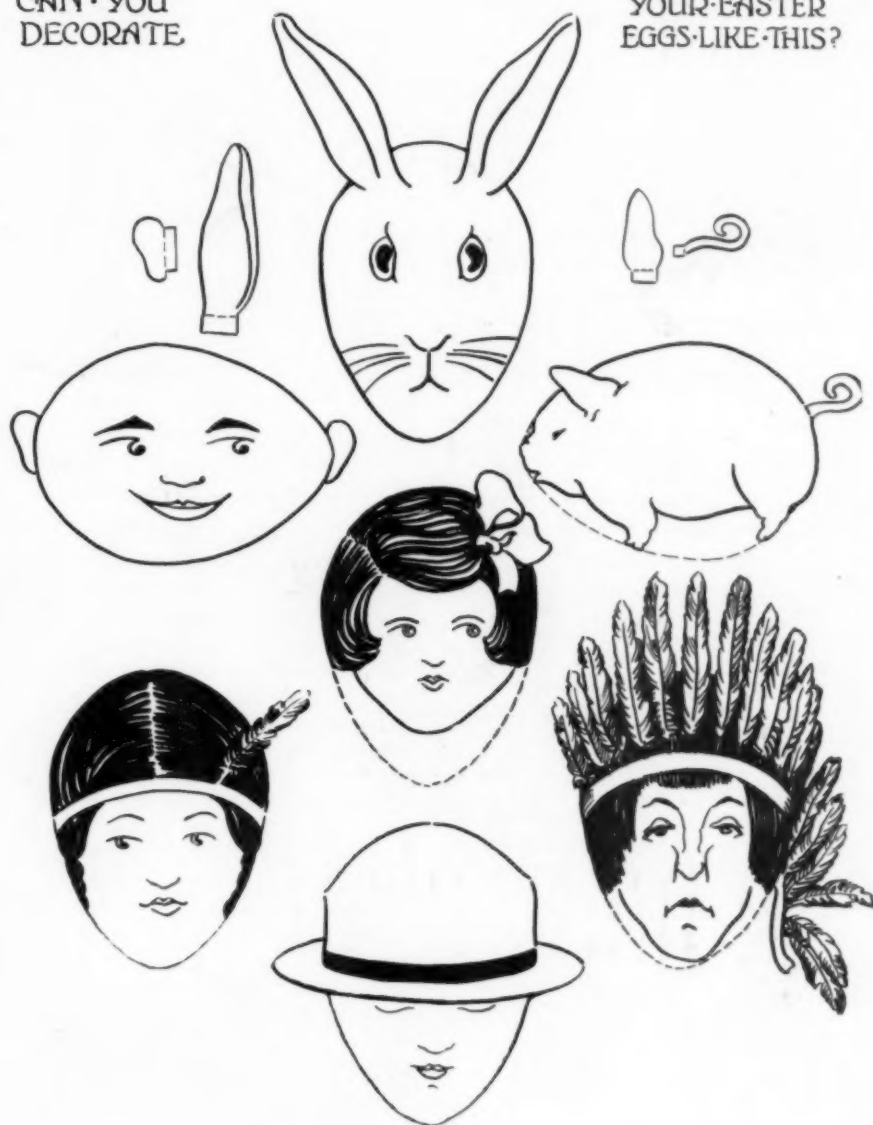


COLORED EASTER EGGS MADE UNUSUAL BY THE ADDITION OF INDIA
INK, TEMPERA PAINT, COTTON BATTING, CREPE PAPER AND GLUE

The School Arts Magazine Alphabeticon, March 1922

CAN YOU
DECORATE

YOUR EASTER
EGGS LIKE THIS?



STUDENTS COULD MAKE A LARGE SALE OF SUCH EASTER EGGS IF PREPARED A FEW DAYS BEFORE EASTER. THESE ARE THE WORK OF STUDENTS UNDER HOPE HAUP

The School Arts Magazine Alphabeticon, March 1922

GRADE PROJECTS

BLANCH SANFORD

Miss Blanche Sanford sends two pictures of projects worked out in her methods classes in Potsdam Normal School, New York. When studied with the notes given below they suggest some very good ideas in the presentation of the subjects covered. The numbers attached to the photographs indicate the chart numbers.

GRADE V.

CHARTS I AND II. PROJECT, LEATHER

1. Story—"How Leather is Tanned."
2. Animals whose skins furnish leather.
3. Drawing showing pattern and different steps in making a moccasin.
4. Drawing showing how the pattern of a shoe is placed to conserve leather.
5. Design for a leather bag.
6. Design for a card case.
7. Cover for a booklet.
8. Freehand drawing of a shoe.
9. Freehand drawing of a traveling bag.
10. Tools used in making shoes.

GRADE VI

CHARTS III AND IV. PROJECT, SILK.

1. Story—"Silk Industry."
2. Freehand drawing of silk worm.
3. Freehand drawing of Mulberry leaf with moth.
4. Design for silk card case.
5. Drawing showing racks of cocoons.
6. Kinds of silks mounted and lettered. Pictures showing silk made into dresses.
7. Different stages of silk in the making.

GRADE III

CHARTS V AND VI. PROJECT, TRAVEL

1. Prairie Schooner.
2. Steamboat.
3. Trolley car.
4. Automobile.
5. Engine.
6. One horse shay.
7. Airplane.
8. Canal boat.
9. Story of the "Evolution of Travel."
10. Auto truck.

GRADE IV

CHARTS VII AND VIII. PROJECT, EGGS AS FOOD

1. Story—"How Eggs are Preserved."

2. Poster advertising hens.
3. Easter poster.
4. Freehand drawing of chickens.
5. and 6. Pictures cut from magazines showing eggs as food. Problem in mounting.

GRADE III

CHARTS IX AND X. PROJECT, WHEAT

1. Drawing of wheat.
2. Poster, squared paper letters, picture from magazine.
3. Mounting of a picture choosing colored mounts.
4. Freehand drawing of binder.
5. Cover for booklet.
6. Auto truck carrying grain to mill.
7. Illustration—"The Baker."
8. Train carrying flour away.

CORRELATION IN POSTERS

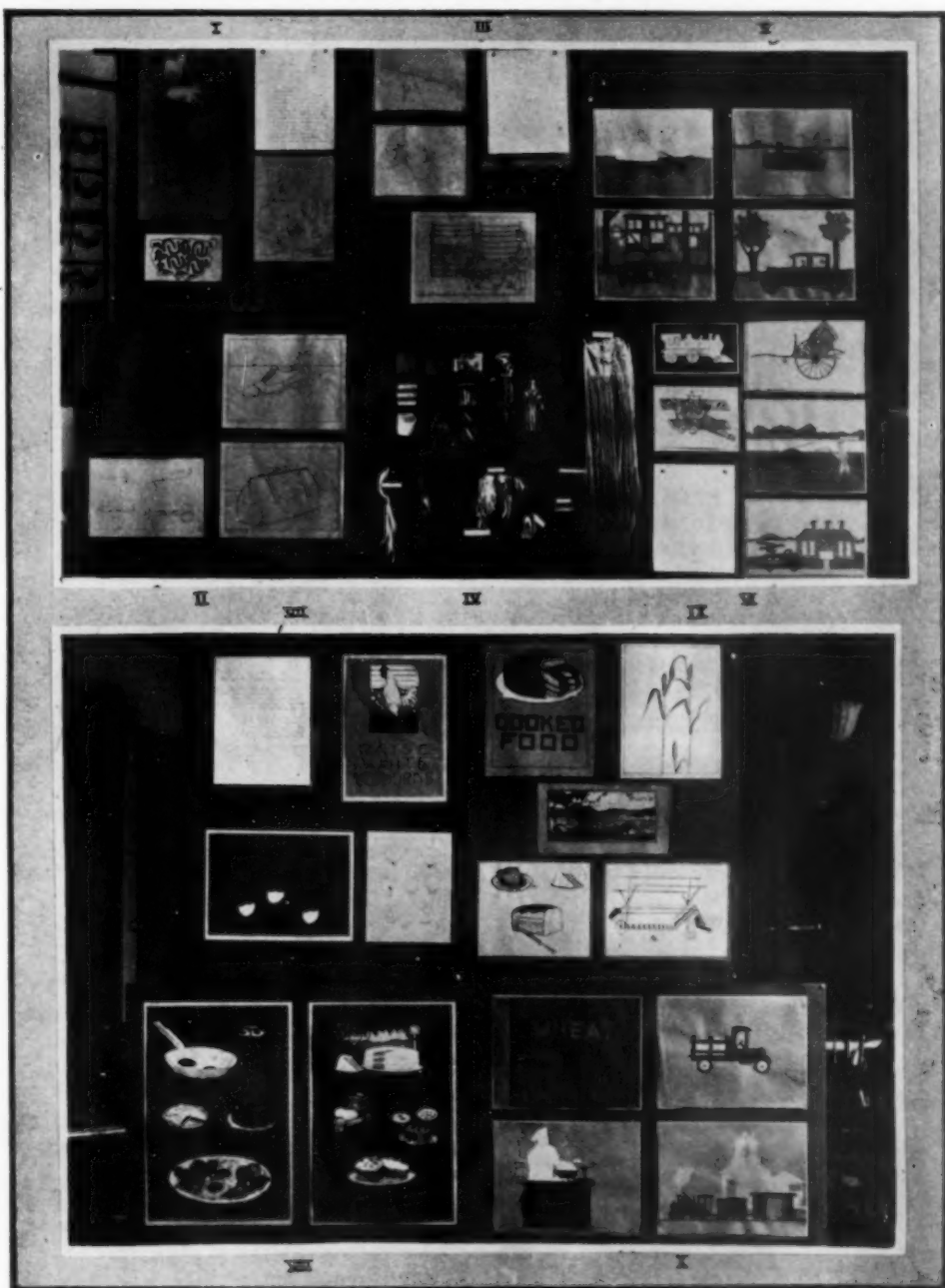
MARIE BOEHM

Two very good posters from an interesting set sent us by Miss Marie Boehm are reproduced this month. She has been looking for opportunities of practical correlation and her letter tells the results:

"Arizona at this time, is more interested in selling copper than anything else. I thought it a good opportunity to interest the children in the chief industry of the community, and had the 7th, 8th and 9th grades make Posters, illustrating their own ideas of the best way to sell copper. Thinking the Copper Companies would be interested, I wrote them of our plan and they were so pleased that they offered \$20.00 for the best poster, \$10.00 for the second, and \$5.00 for the third. Of course, through the children, the parents became interested and we had a real community problem. I am sending a few of these Posters and include the one with the tubs because that appealed to the owner of one of the mines more than the artistic ones!

The local paper is publishing the posters and we are sending photographs to the *Arizona Mining Journal* and hope to help a little in the aim of Arizona, and that is to diminish the surplus of copper on the market.

One thing leads to another. The Postmaster of Jerome saw our "Keep Jerome Clean" Posters which were made in the Primary and



THOUGH SMALL THE PROJECTS ON THIS PAGE CONTAIN SOME VERY GOOD SUGGESTIONS FOR AN INTERESTING STUDY OF THE VARIOUS INDUSTRIES. ASSEMBLED UNDER SUPERVISION OF BLANCHE SANFORD, POTSDAM NORMAL SCHOOL, NEW YORK

The School Arts Magazine Alphabeticon, March 1922

Grammar grades for the Social Service Club and which were displayed during Clean-up Week. He asked us to make Posters for him, offering five dollars for the best and \$2.50 for the second best, telling people how to wrap their Christmas parcels. I wish I might send some of them, but he is displaying all of them around town. The 5th and 6th grades were the contestants."

* * *

Miss Gustave Hoffmann of East St. Louis, Illinois, sends several photographs of Safety First Posters. Unfortunately they are not clear enough for reproduction, but two of the best are shown here. She says "These posters were made to impress that very important idea, "accident prevention." They were used to illustrate four-minute talks by the pupils and then posted in the halls and on the stairways of the school. They were made by the pupils of the seventh and eighth grades.



PROBELM IN STAGE DECORATION

Miss Blanche Sanford of the State Normal School, Potsdam, New York, writes of an interesting project in stage settings and sends a photograph of it. A great deal can be done without too much effort by the use of flat decorations, wire netting and crepe paper. The next time you are called upon to help in working out stage scenery, try the idea explained here.

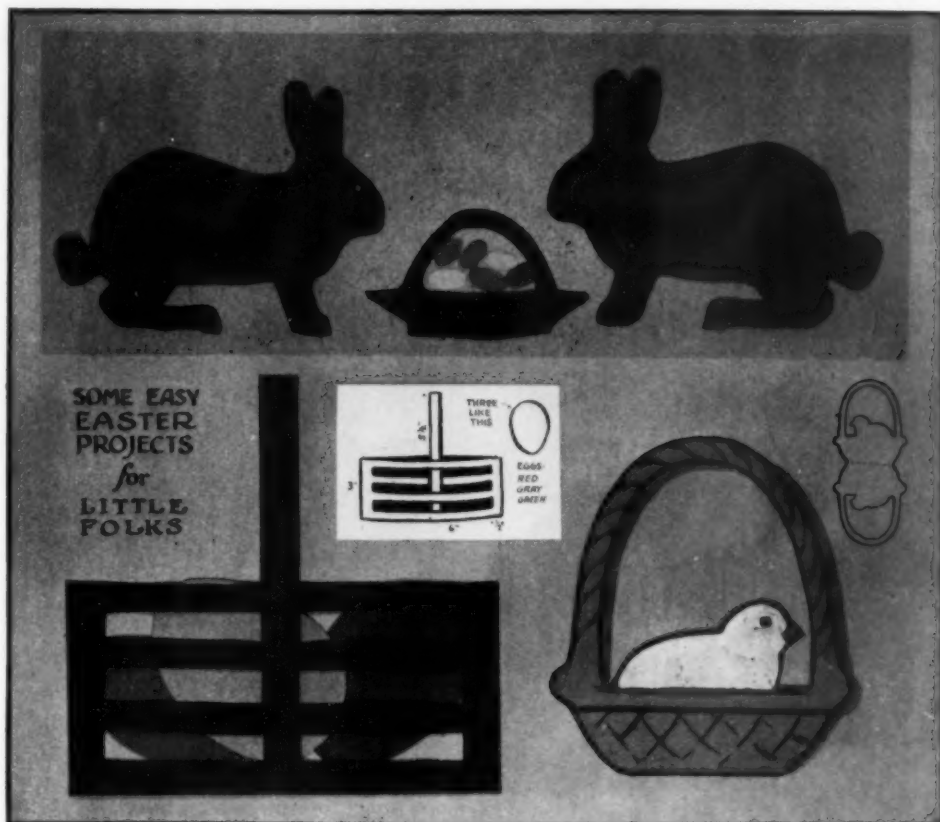
The garden scene is a problem worked out in the Art Department of the State Normal School at Potsdam, New York, for a play, "June Garden" given by the primary department of the Training School. Wood frames, six by eight, covered with coarse wire netting, formed the background against which the scenery was developed. The frames were painted the color of the walls so as to be as inconspicuous as possible. The scenery was made of crepe paper. The background showed trees, hollyhocks, a gray picket fence, and a bird house among the trees, with birds flying about. Toward the front of the stage were two low screens serving as a background for a row of Canterbury bells and daisies.

At the front of the stage concealing the footlights was a row of gay poppies. At the right of the stage centre was a sun dial with ivy twining about it. The stage floor was strewn with bits of cedar. The children in the play were costumed in crepe paper to represent different flowers.

The scenery was used again at Commencement time for the Class Day Exercises. Wicker furniture was added and the class was seated as in a garden.

* * *

SOME EASY EASTER PROJECTS for little folks are shown, gathered from various sources. The two Bunnies and their basket comes from Miss Blanche Cahoon, the little Easter Chick from Miss Alice Bishop. These are all cut paper projects, easily made and attractive to children of the grades. The basket of eggs is made with two sides so that the colored paper eggs may be slipped inside. The chick is made of folded paper and the two bunnies cut at the same time. Many variations of these three ideas may be worked out.



IDEAS IN CUT PAPER

EDITH L. STURTEVANT

Miss Edith L. Sturtevant sends an interesting book of Nursery Rhymes lettered and made by the children of the 8B Grade. It is unfortunate that the well chosen color schemes cannot be shown in the black and white reproduction. Four of the best illustrations are shown. These are made of colored cut paper and have a freedom and originality only found in the work of young artists.

Take for instance, the picture of Peter and his wife. True contentment is registered by everyone concerned. The pictures, the Maid Hanging Clothes and the Bramble Bush are all self explanatory. They really need no title.

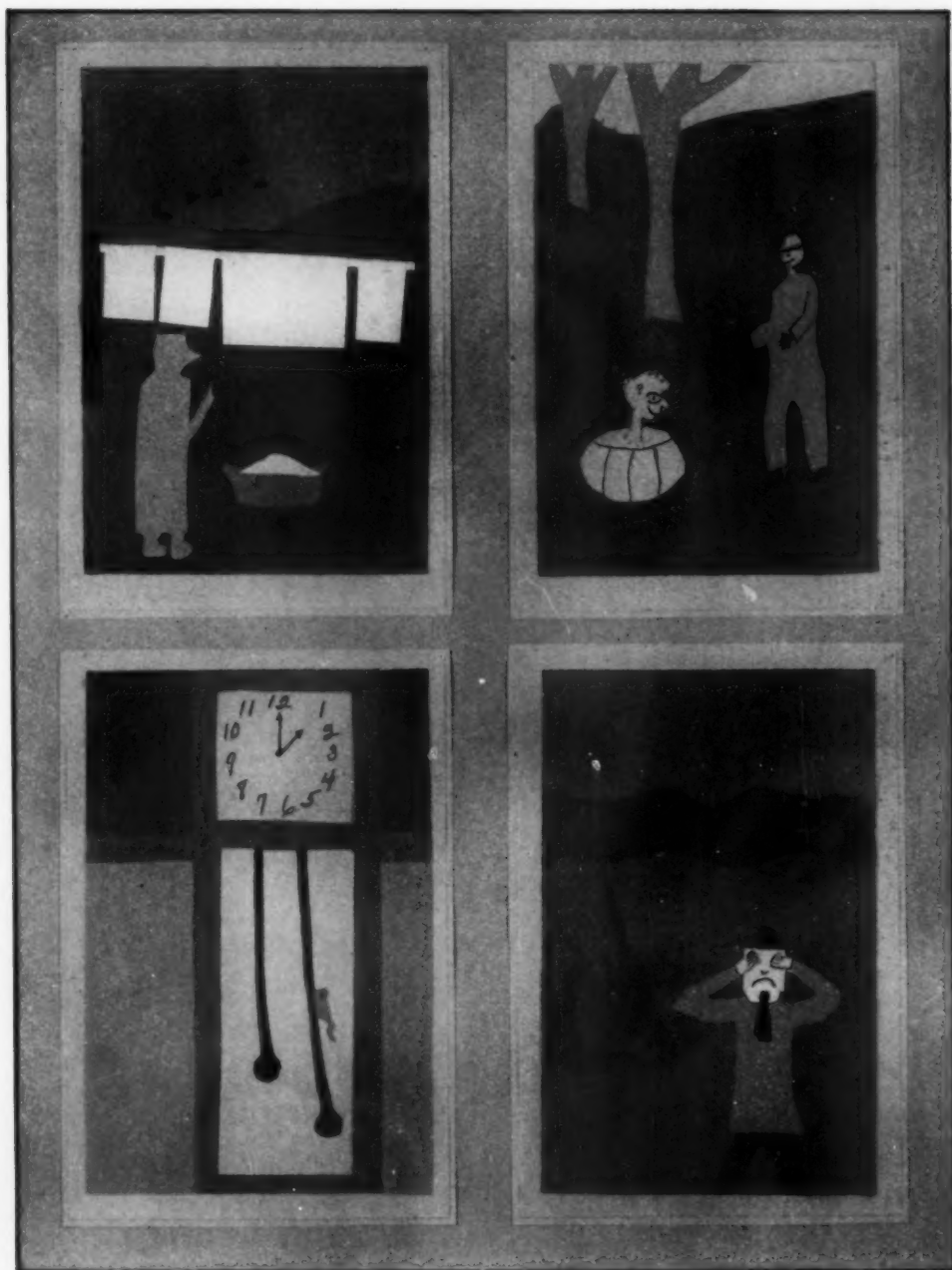
PICTURE STUDY BOOKS

MYRNA TODD

Picture Study books are a fine way of establishing correlation. The two pages here by children of the 2B Grade are illustrative of the value of this kind of work. The prints are easily obtainable and not only help in reading, spelling and imaginative qualities, but also help to acquaint the coming generation with the appreciation of pictures that are really good art. This book was sent by Miss Myrna Todd.

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From Miss Grace A. Robbins comes an interesting set of Easter Cards for Little Folks. The illustrations show just how to make these. The one marked "D", showing an Easter



MOTHER GOOSE IN CUT PAPER. THE COLORS IN THE ORIGINALS MADE THEM VERY ATTRACTIVE. BE SURE TO NOTE PETER'S WIFE IN HER PUMPKIN SHELL MADE BY 8B GRADE CHILDREN, WASHINGTON SCHOOL, JONESVILLE, WIS. EDITH L. STURTEVANT, SUPERVISOR

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1 baby
2 king
3 picture
4 happy
5 pretty



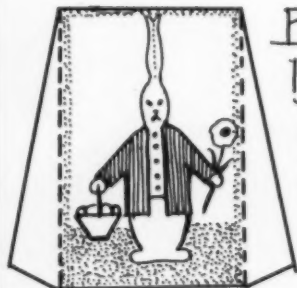
1 spring
2 farmer
3 sow
4 seed
5 plow

A GOOD REPRESENTATION OF A POPULAR METHOD OF CORRELATING PICTURE STUDY WITH WRITING AND BOOK MAKING. CHILDREN ALWAYS ENJOY THESE. MADE BY CHILDREN OF 2B GRADE, DULUTH, MINN. MYRNA TOOD, SUPERVISOR

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MR BUNNY ARRIVES FOR EASTER DAY

Suggestions for Grades Three or Four.

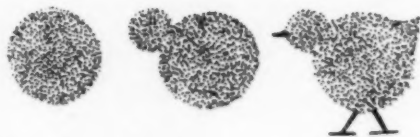


Bunny is massed in lightly with crayon. Coat is put over this with a darker crayon. Bend tabs back on dotted lines to make card stand.



In making D, cut as in D¹ and bend tabs back. Cut slits on dotted lines. Fold top down to hide these. Bunny pulls thru slits from behind pot. Color flower at top of ears.

EASTER CARDS FOR THE LITTLE FOLKS

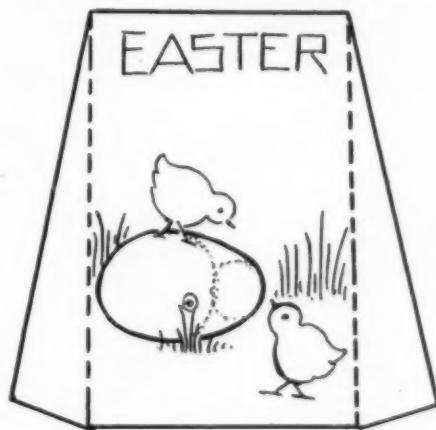
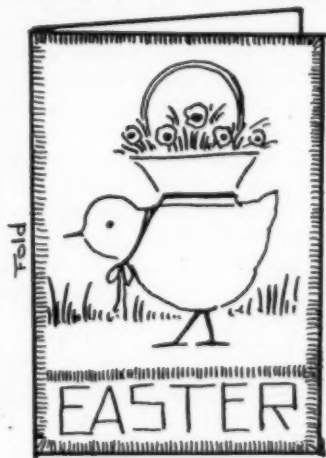


Mass in chickens and egg



with crayon using large and small circles for both.

Use a pattern for the half egg shell - For flowers make small orange dot, draw circle of blue, red or yellow around this. Short green crayon lines are used for grass

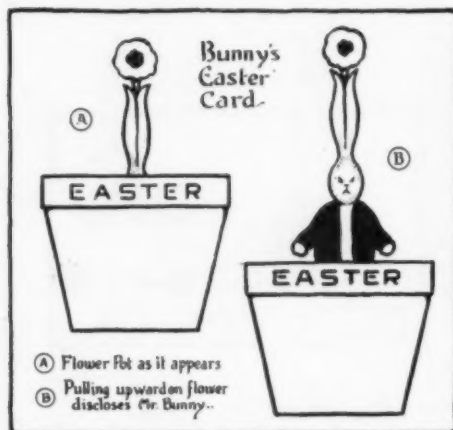


Fold on dotted lines so cards will stand up.

THESE CARDS COLORED WITH CRAYONS MAKE ATTRACTIVE EASTER GIFTS.
DESIGNED BY GRACE A. ROBBINS, BRADFORD, MASS.

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bunny that is hidden inside a flower pot is especially good. The progressive drawings shown make it an easy matter for the teacher of little artists to help them produce these gifts.



An Easter Card that children can easily make is illustrated by Miss Linda S. Connelly. This card has the attraction of being movable. Miss Connelly writes, "I made this up because my pupils enjoy things that work." The card is made as follows:

On a piece of brown cover paper 8 x 3, inches draw a line $1\frac{1}{2}$ inch from the bottom. Put dots at 1, 2, 4, 6 and 7 inches on this line.

Put a dot in the middle of the top edge and draw a line to it from the one inch and the seven inch dot on the middle line.

Now draw EF and make a dot at C at $\frac{1}{2}$ inch from the top of EF.

Draw D6 and C6.

Cut out triangle BC6 and the upper corners.

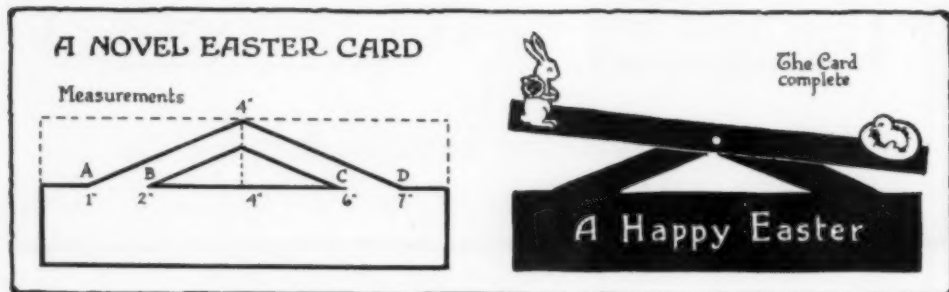
Attach a strip $\frac{1}{2}$ inch wide to the top of the "Supports" thus formed, by a small crown fastener. Paste chickens or bunnies which face each other on the ends of the sea-saw and

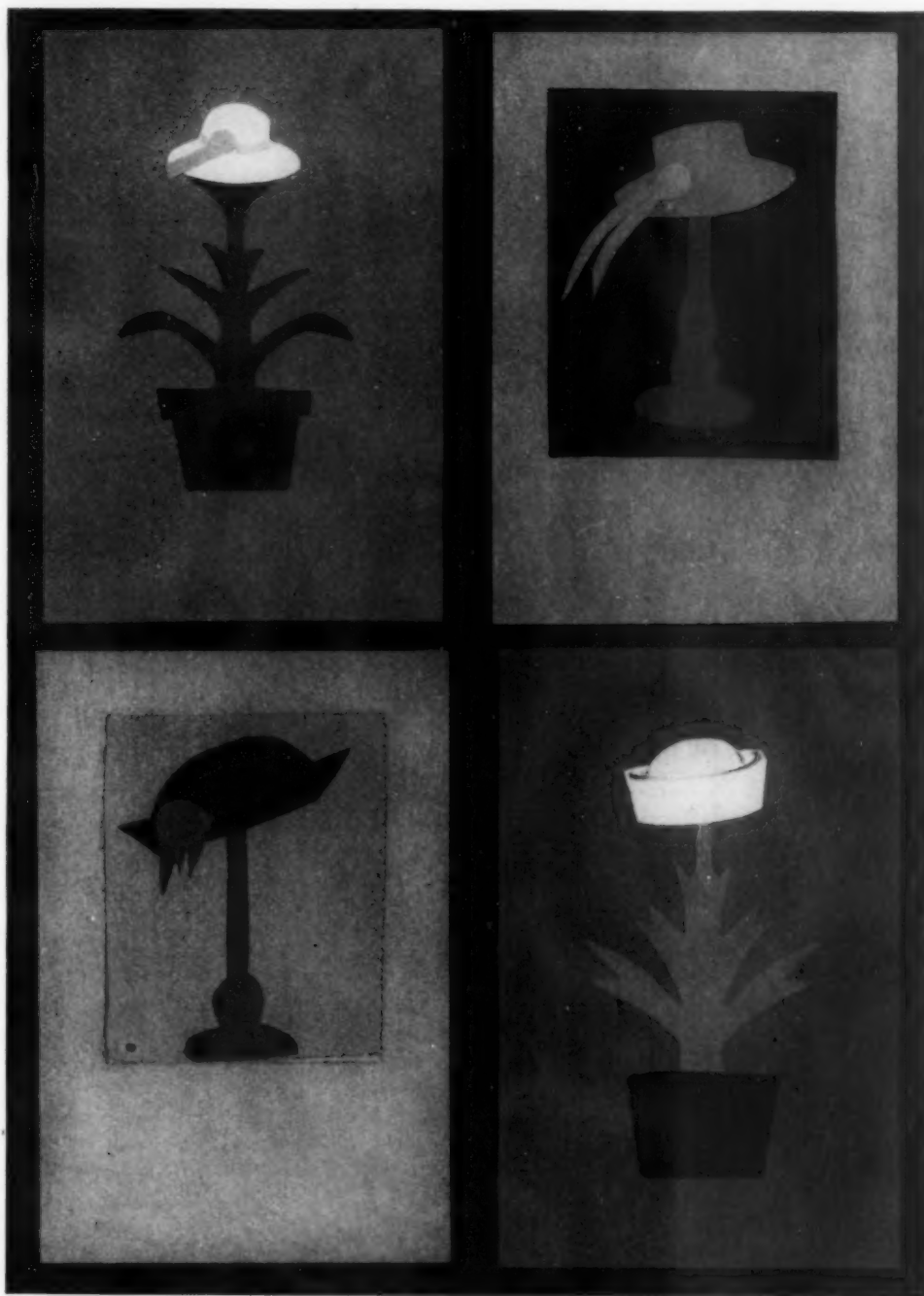


JAPANESE WALL HANGINGS MADE BY THE PUPILS OF THE ART DEPARTMENT IN GLENVILLE HIGH SCHOOL. AN INTERESTING PROJECT IN COLOR, COMPOSITION AND DESIGN

print HAPPY EASTER on the "ground." Crease at AB and CD.

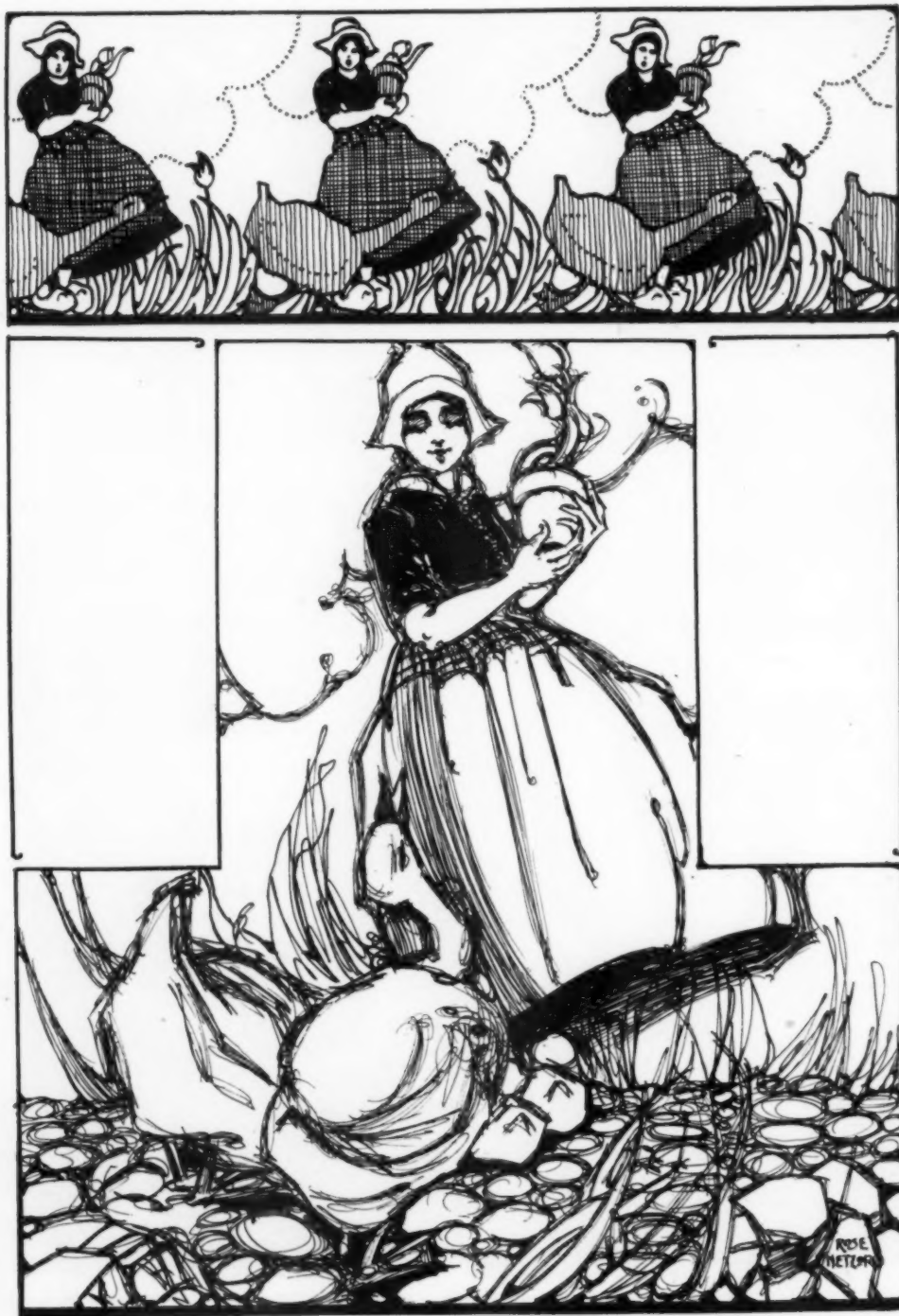
A page of simple but very artistic little posters comes from Miss Alice Stowell Bishop of New London. These show ideas in Easter bonnets made of cut paper. These posters were made in the form of a little booklet, the poster being pasted on the second leaf, and a panel cut out of the first sheet in the form of a window. The whole effect is pleasing, and is a good opportunity for the young artists to study color and spacing while making something that appeals to them.





FOUR EASTER BONNETS. MADE BY GRADE PUPILS OF NEW LONDON, CONN.
ALICE STOWELL BISHOP, INSTRUCTOR

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THE DUTCH GOOSE-GIRL SKETCHED IN PEN AND INK BY ROSE NETZORG
AND ARRANGED IN REPEAT FORM FOR A BORDER DECORATION

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frequently use colored paper and make cut paper hats.

These same designs when completed go into the millinery class with us to be referred to constantly in the execution of the hat.

We are always seeking the most inexpensive materials with which to work and yet secure good results. A ten cent store loosely woven buckram frame may be covered completely by weaving colored raffia through it. For a trim, select good contrasting colors in raffia and embroider flowers, etc., on the hat. Another inexpensive hat is one covered with any piece of silk or linen

(usually an old lining to a coat or a piece of a discarded dress) upon which enamel paints are applied for design. Still another effective idea for trimming is to make yarn pompoms or embroider on the hat in remnants of yarn from the many knitted sweaters. To make this more cheerful melt letter wax and with a little stick spread it over the designs and pompoms.

There are so many odds just waiting to be developed into something attractive tucked away in every home, and I know of no better way of creating a feeling for good color and design with direct application than through the study of millinery.

A WELCOME TO SPRING

Winter has gone and the wild birds are singing,
Flowers are blooming wherever we roam;
Life, joy and hope the soft breezes are bringing.
Sweet springtime we welcome thee—welcome thee home.

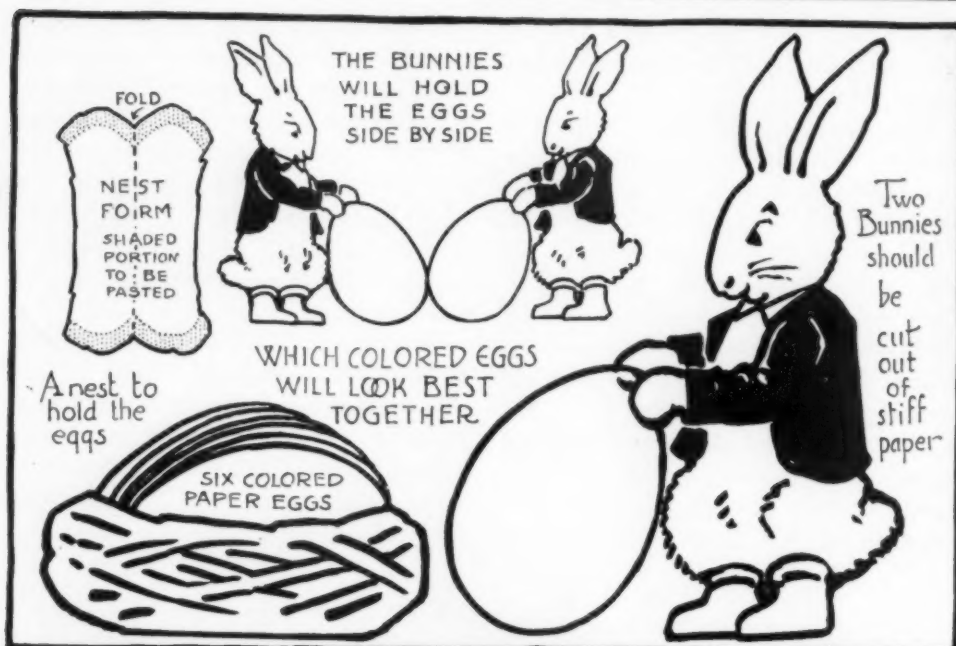
Beautiful Spring, thou hast brought joy and gladness
To many souls that were drooping with pain;
Thou art the sunshine that drives dews of sadness,
Sweet Springtime we welcome thee home once again.

—Alfred Osmond

THE RAINBOW

O Beautiful rainbow; all woven of light!
There's not in thy tissue a shadow of night;
Heaven surely is open when thou dost appear
And bending above thee the angels draw near
And sing, "The rainbow! the rainbow!
The smile of God is here."

—Sarah J. Hale



TWO COLOR HARMONY PROBLEMS TO INTEREST LITTLE ARTISTS. ONE IS THAT OF TWO EASTER BUNNIES AND THE OTHER IS TWO LITTLE ALADDINS WITH MAGIC COLOR BALLS

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